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NEWSPAPER

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HOT SPOTS



5 February Heat

Grupo Montez de Durango is one of three top Latin acts that will release a new album in the coming weeks.



13 Country Homecoming

All grown up, LeAnn Rimes returns to her country roots with the release of 'This Woman.'



13 Spicy Makeover

Emma Bunton drops her last name and her Spice Girls baggage for her U.S. solo debut, 'Free Me.'

Breaking news around the clock:
billboard.biz



3 Doors Down: Up To Speed

Hit Band Shifts Into Overdrive To Deliver 3rd Album

BY MELINDA NEWMAN

LOS ANGELES—Call it a sign of the times: The release date for the new album by 3 Doors Down was set before the band had written the first note.

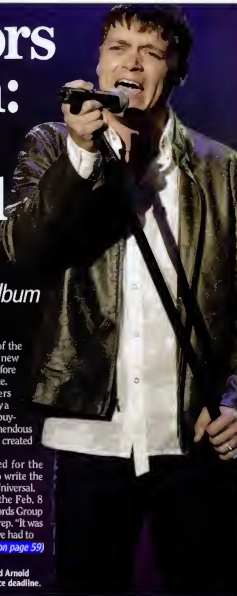
That's because 3DD's managers struck a deal with Wal-Mart nearly a year ago that guaranteed a large buy-in for the album and ensured tremendous exposure for the band, but it also created a nearly immovable deadline.

"Seventeen Days," so named for the amount of time the band had to write the songs, bows Feb. 8 on Republic/Universal.

"We worked backward from the Feb. 8 date," says Universal Motown Records Group VP Tom Mackay, the band's A&R rep. "It was by far the most difficult record I've had to

(Continued on page 59)

3 Doors Down and singer/lyricist Brad Arnold liked the pressure of writing on a fierce deadline.



Biz Unites At MIDEM

Indie Solidarity, Gov't Relations At Heart Of Industry Confab

BY EMMANUEL LEGRAND

CANNES—Amid business meetings, conferences about the future of the industry and artist showcases, some of the most notable events at MIDEM happened behind closed doors.

This year's trade show hosted many important meetings and gatherings, with worthwhile results. The industry as a whole was able to present its case to a handful of European politicians present in Cannes. In particular, indie labels made dramatic headway in their collective representation.

Indie labels' organizations had a busy agenda. U.S. indies made progress in creating the American Assn. of Independent Music, laying out the foundation for the new body.

The structure of the New York-based AAIM will *(Continued on page 59)*

How Grammy Got Hip (Hop)

BY GAIL MITCHELL and MELINDA NEWMAN

LOS ANGELES—As rap and hip-hop experience an unprecedented level of influence on American culture, appreciation for the music is hitting a similar high-water mark in the creative community.

Nowhere is that more evident than in urban *(Continued on page 60)*



Kanye West

Y'ALL HEAR ABOUT IT, THE PEAS'LL DO IT! CONGRATULATIONS BLACK EYED PEAS!

Will.i.am, Taboo, apl, Fergie & DAS COMMUNICATIONS

2005 GRAMMY AWARD NOMINATIONS

LET'S GET IT STARTED

Record of the Year, Best Rap Performance, Best Rap Song

HEY MAMA
Best Rap Song

Cherry Lane Music Publishing, Inc. (ASCAP)
Cherry River Music Company (BMI)



ASCAP Members Grab 290

Record Of The Year

Green Day
Chris Lord-Alge
Rob Cavallo
Usher
Ludacris
The Trak Starz

Album Of The Year

Green Day
Chris Lord-Alge
Rob Cavallo
Usher
Andre Harris
James "Big Jim" Wright
Jermaine Dupri
Jimmy Jam
Just Blaze
Terry Lewis
The Trak Starz
Thicke
Vidal Davis
Alicia Keys
Easy Mo Bee
Kerry "Krucial" Brothers
Pat Vala
Timbaland
Walter Millsap III
Phil Ramone
Dwayne Wiggins
Kumasi Hilliard

Song Of The Year

John Mayer
Alicia Keys
Craig Wiseman
Daniel Estrin
Douglas Robb
Che Smith

Best New Artist

Gretchen Wilson
Maroon 5

Best Female Pop Vocal

Björk (STEF)
Gwen Stefani

Best Male Pop Vocal

Prince
John Mayer
Elvis Costello (PMS)
Josh Groban

Best Pop Performance By A Duo Or Group With Vocal

No Doubt
Maroon 5
Hoobastank

Best Pop Collaboration With Vocals

Scavie Wonder & Take 6
Johnny Cash

Best Pop Instrumental Performance

Ben Harper
Herb Alpert
Bruce Freeman
Russ Hornsby

Best Pop Instrumental Album

Luther Vandross
Henry Mancini
Rex Rideout
Bud Harnier

Best Dance Recording

Kylie Minogue (PMS)

Best Electronic/Dance Album

The Prodigy (PMS)
The Crystal Method
Paul Van Dyk (GEMA)

Best Solo Rock Vocal Performance

Melissa Etheridge
Bruce Springsteen
Tom Waits
Steve Earle

Best Rock Performance By A Duo Or Group With Vocal

Green Day
The Killers
Franz Ferdinand (PMS/GEMA)
Elvis Costello & The Imposers (PMS)

Best Hard Rock Performance

Slipknot
Incubus
Velvet Revolver
Metallica

Best Metal Performance

Slipknot

Best Rock Instrumental Performance

Ruth (SOCAN)
Steve Vai

Best Rock Song

Green Day
Velvet Revolver
Modest Mouse
The Killers
The Imposters (PMS)
Che Smith

Best Rock Album

Green Day
Velvet Revolver
The Killers
Elvis Costello & The Imposers (PMS)
Hoobastank

Best Alternative Music Album

Franz Ferdinand (PMS/GEMA)
Modest Mouse
Björk (STEF)

Best Female R&B Vocal Performance

Alicia Keys
Jill Scott

Best Male R&B Vocal Performance

Usher
Prince
Briann McKnight

Best R&B Performance By A Duo Or Group With Vocal

Alicia Keys
Tony! Toni! Toné!
Destiny's Child
Usher
Earth, Wind & Fire
Raphael Saadiq

Best Traditional R&B Vocal Performance

Prince

Best Urban/Alternative Performance

Musiq
Jill Scott

Best R&B Song

Usher
Jermaine Dupri
Prince
Adonis Shropshire
Alicia Keys
Manuel Seal
Ludacris
James Phillips
LaMarquis Jefferson
Sean Garrett

Best R&B Album

Jill Scott
Prince
Alicia Keys
Usher

Best Contemporary R&B Album

Usher

Best Rap Solo Performance

Jay-Z
Lloyd Banks
Twista

Best Rap Performance By A Duo Or Group

Beastie Boys
Terror Squad

Best Rap/Sung Collaboration

Syleena Johnson
Fabolous
Twista
Jadakiss
Ludacris

Best Rap Song

Rick Rubin
Shawn Carter
Che Smith

Best Rap Album

Neely
Jay-Z
LL Cool J
Beastie Boys

Best Female Country Vocal Performance

Gretchen Wilson

Best Male Country Vocal Performance

Johnny Cash
Lyle Lovett

Best Country Performance By A Duo Or Group With Vocal

The Notorious Cherry Bombs
Asleep At The Wheel
Big & Rich
Dixie Chicks

Best Country Collaboration With Vocals

Kenny Chesney
Alan Jackson
George Strait

Best Country Instrumental Performance

Asleep At The Wheel
Chris Thile

Nitty Gritty Dirt Band

Vassar Clements
Brad Paisley
Albert Lee

Best Country Song

Rodney Crowell
Craig Wiseman
Gretchen Wilson
John Rich

Best Country Album

Gretchen Wilson

Best Bluegrass Album

Ricky Skaggs
& Kentucky Thunder

Best Contemporary Jazz Album

Fourplay

Best Jazz Vocal Album

Andy Bey
Queen Latifah
Jamie Cullum

Best Jazz Instrumental Solo

Alan Broadbent

Best Jazz Instrumental Album, Individual Or Group

Brandford Marsalis Quartet

Best Large Jazz Ensemble Album

Maria Schneider Orchestra
John La Barbera Big Band

Best Latin Jazz Album

Diego Uris

Best Gospel Performance

Glady Knight
Ann Nesby
Ben Harper
& The Blind Boys Of Alabama

Best Pop/Contemporary Gospel Album

Avalon



GRAMMY® Nominations!

Best Southern, Country, or Bluegrass Gospel Album
Luddy Miller
Andy Travis

Best Traditional Soul Gospel Album
The Williams Brothers
Ben Harper &
The Blind Boys Of Alabama

Best Contemporary Soul Gospel Album
Mookie Nturl
Jonex & The Peculiar People

Best Gospel Choir or Chorus Album
Brooklyn Tabernacle Choir/
Carol Cymbala

Best Latin Pop Album
Marc Anthony

Best Latin Rock/Alternative Album
Epandira Guzmán
Silvia Venegas (SGAE)

Best Traditional Tropical Latin Album
Andrés & Graciela

Best Salsa/Merengue Album
Doctor Sanza Rosa
Doctor Manuelle
Marc Anthony

Best Mexican/Mexican-American Album
Los Temerarios

Best Tejano Album
Millo Navaira
David Lee Garza
Juel Guzman
Johnny Saucedo

Best Traditional Blues Album
Ernest Cotton
Eric Clapton

Best Traditional Folk Album
Dave Van Ronk
Rosalee Sorrells & Friends

Best Contemporary Folk Album
Patty Griffin
Steve Earle

Best Native American Music Album
Joanne Shenandoah
Mary Youngblood

Best Contemporary World Music Album
Bebel Gilberto (JBC)
Angélique Kidjo
Gipsy Kings (SACM)
Yousstou N'Dour

Best Musical Album For Children
Dan Zanes and Friends
Elita Jenkins

Best Spoken Word Album For Children
John Lithgow
Peter Schickel
Tom Chapin

Best Spoken Word Album
Tyne Daly
John Lithgow

Best Comedy Album
Triumph The Insult Comic Dog
Al Franken

Best Musical Show Album
Stephen Sondheim
Phil Ramone
Stephen Schwartz
Adolph Green
Betty Comden
Leonard Bernstein

Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual
Stephen Endelman

Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual
Jon Brion
Howard Shore

Best Song Written For A Motion Picture, Television Or Other Visual
Benoît Charest (SOCAN)
Annie Lennox (PRS)
Fran Walsh (ARPA)
Howard Shore
Enis Costello (PRS)

Best Instrumental Composition
Gabriel Yared
Maria Schneider

Best Instrumental Arrangement
Kelly Kelly
Jorge Calandrelli

Best Instrumental Arrangement Accompanying Vocalist(s)
Vince Mendoza
Buffy Red
John Clayton

Best Historical Album
Johnny Cash
Rick Rubin

Best Engineered Album, Non-Classical
Tchad Blake

Producer Of The Year, Non-Classical
Jimmy Jam
Terry Lewis
John Shanks
Rob Cavallo

Best Remixed Recording
Jon Pearn (PRS)
Jacques Lu Cont (PRS)

Best Surround Sound Album
Phil Ramone

Best Classical Album
Lorin Maazel
Kenneth Schermerhorn

Best Orchestral Performance
Lorin Maazel

Best Instrumental Soloist(s) Performance (with Orchestra)
Kenneth Schermerhorn

Best Small Ensemble Performance (with or without Conductor)
Richard Stoltzman

Best Classical Contemporary Composition
Jennifer Higdon
Tigran Mansurian (GEMA)
André Previn
Valentin Silvestrov (SCAU)

Best Short Form Music Video
Green Day
George Michael
Franz Ferdinand (PRS/GEMA)
U2 (PRS)
Steriogram (ARPA)

Best Long Form Music Video
Coldplay (PRS)

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& CHAIRMAN OF THE BOARD

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SWITCHFOOT	The Beautiful Letdown
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SARAH KELLY

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SAGE FRANCIS

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JERMAINE DUPRI

QUOTE OF THE WEEK

5 I had [Green Day] figured as a McPunk band, which I didn't hold against them, because that's pretty much what the Police were at first.

STEWART COPPELAND
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The Future of Branded Entertainment Conference urge marketers to integrate cell phones into their promotions.

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FRANZ FERDINAND

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March 3 at the St. Regis New York
Information: 646-654-4660

Billboard Latin Music Conference & Awards
April 25-28 at the Hotel InterContinental, Miami
Information: 646-654-4660

Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards
Aug. 3-5, Atlanta
Information: 646-654-4660

Billboard Dance Music Summit
Sept. 19-21 at the Union Square Ballroom, New York
Information: 646-654-4660

billboardevents.com

Joey Carson of Bunim-Murray addressed branding at the Next Big Idea conference



Upfront

TOP OF THE NEWS

The industry ponderers who will replace outgoing FCC chairman Michael Powell



Retail Awaits Rush Of CDs From Trio Of Hit Latin Acts

Anticipated Releases All Hit Stores Within Two Weeks' Time

BY LEILA COBO and RAMIRO BURR

Coming off a hot 2004, Latin music is poised to maintain its sales momentum in 2005, thanks to an ambitious early-release schedule.

Highlighting the schedule are Grupo Montez de Durango, Conjunto Primavera and Intocable, three of the best-selling Latin acts. All have albums due for release during the first two weeks of February.

Montez's "Y Sigue La Mata Dando" (Disa) and Primavera's CD/DVD "Hoy Como Ayer" (Fonovisa) are due Feb. 1. Intocable's double-CD, "X" (EMI), arrives Feb. 15. The timing of the releases will no doubt drive customers to retail. Latin music is already among the industry's hottest commodities. Sales are up 23% in 2004 over the previous year, according to Nielsen SoundScan.

Still, some worry that the albums will

encroach on each other's sales.

"It will draw people to stores because this is strong talent and these are widely expected albums," says Juan Guerrero, president of Grupo Central de Discos, a Texas-based one-stop. "But we could saturate the buyer. The buyer doesn't have the capacity to consume or buy so much product."

Guerrero and other retailers say competition will be particularly acute between Montez and Primavera. The two acts not only street the same day but are under the same parent label (Disa is half-owned by Univision Music Group, which owns Fonovisa) and are both distributed by Universal Music & Video Distribution.

"Yes, one of them will have to debut at No. 1," says José Behar, president/CEO of Univision Music Group. But, he adds, "It's good for the business. It will draw people to the stores. And honestly, I

(Continued on page 61)



Conjunto Primavera, top, and Intocable are two of the best-selling acts in the regional Mexican genre. Intocable blends together tejano polkas, norteño folk rhythms and pop balladry. Conjunto Primavera plays romantic norteño music.

Dupri President Of Virgin Urban Music

BY MICHAEL PAOLETTA

Following in the recent footsteps of Jay-Z, Jermaine Dupri is the latest R&B/hip-hop artist/producer to assume a top post at a major label.

Dupri has been named president of Virgin Records Urban Music, a new division at the record company.

He reports to Virgin Records chairman/CEO Matt Serletic and Virgin Records COO/GM Larry Mestel. Dupri, who will be based in Atlanta and New York, will also work closely with Lionel Richie. Dupri, Virgin Records executive VP of urban music.

As part of the multiyear deal, Dupri

will bring his So So Def imprint to Virgin; it was previously with Zomba and Arista and, before that, Columbia. Because of contractual agreements, only one So So Def artist, Da Brat, remains with Dupri.

"This new division tells me that Virgin recognizes the growth of urban music—as well as my own growth," Dupri says. "It also says a lot about where the industry is at and where it's headed."

Indeed, since arriving at Virgin nearly three years ago, Serletic says he has been intent on "re-engineering focus on urban music" as evident by

(Continued on page 47)



Jermaine Dupri will lead a new division of Virgin Records. Pictured, from left, are Virgin Records COO/GM Larry Mestel, Dupri, Virgin Records chairman/CEO Matt Serletic and Virgin Records executive VP of urban music Lionel Richie.

Tour Sponsorship Growth Expected

BY RAY WADDELL

NASHVILLE—Sponsorship spending on music tours, concert series and venues is expected to total \$754 million in 2005, up from \$695 million in 2004, according to IEC Sponsorship Report, the leading trade publication covering the sponsorship business.

Spending on music marketing platforms continues to be fueled by the proliferation of traditional media, which has made it increasingly difficult for marketers to target the highly elu-

sive youth and young-adult segments, the IEC reports.

"Perhaps more than ever before, corporate America recognizes the power of music marketing. It's often the most effective way to break through the clutter and reach the youth market on an emotional level," says William Chipp, senior editor of IEC Sponsorship Report.

The country's changing ethnic makeup and companies' growing interest in multicultural marketing

(Continued on page 18)

Making Brands Viable

Entertainment Content One Key To Gaining Consumer Visibility

BY JILL KIPNIS
and MELINDA NEWMAN

LOS ANGELES—To stay competitive, brand marketers will need to create original entertainment content and increase their reliance on such interpersonal networks as blogs.

Participants at The Next Big Idea: The Future of Branded Entertainment conference, held Jan. 20 at the Regent Beverly Wilshire in Los Angeles, said that marketing and entertainment need to become more integrated for both businesses to continue to be successful.

"Marketing and entertainment needs to become one," said Michael J. Wolf, director/global leader of McKinsey & Co.'s media and entertainment practice.

A number of participants pointed to such campaigns as Burger King's "subzero record" (not) and BMW's original online films from a few years ago as examples of the future of branded entertainment.

Burger King hand-picked about 20



Joey Carson, CEO of Bunim-Murray Productions, explains that brand partnerships are critical in producing the reality TV programs "The Real World" and "The Simple Life."

Web tastemakers and sent them a special link to an animated chicken they could manipulate with a computer mouse. BMW offered a Web-only series of short films created by top-name directors that featured the company's cars.

One of the reasons these campaigns worked, participants said, was that they started online.

"Launch a campaign interpersonally and then allow it to go through mass channels," futurist Jim Taylor said. "Launch on fact and follow by noise."

No matter how a branded deal debuts, such partnerships will only

work if companies pair like-minded brands and entertainment properties.

AREAS OF OPPORTUNITY

Panels about branded opportunities in the music, film, TV, out-of-home and wireless industries (see story, page 39) all stressed the importance of thinking about the needs of a consumer in developing the right kinds of partnerships.

Starbucks senior VP Ken Lombard said his company got involved in music because it is an area of high interest to its customers. The coffee chain's stores offer select music CDs for sale, and consumers can burn their own CDs at its specialty Hear This Media Bars.

"Starbucks has built a brand by focusing on customers," he said. "Music is a way to add value to the customer experience. This isn't a way to move more coffee."

Partnerships also have to be beneficial to all participants.

In the film industry, deals like the recent long-term marketing alliance forged between Volkswagen and NBC Universal may be more common in the future.

Universal Studios Partnerships executive VP Stephanie Sperber said Volkswagen will be involved in films, DVDs and Universal's theme parks by focusing on Volkswagen and NBC branded promotions. Volkswagen will also help create original content and will even have an office on the studio lot.

"The benefit to long-term alliances is that VW will be involved early on in the process of many of our projects," she said.

(Continued on page 61)

'Billboard Latino' TV Show Bows

The Latin content of *Billboard* magazine will gain new exposure with "Billboard Latino," a new TV show produced in conjunction with *Billboard*, 13th Floor Television and Azteca America.

The weekly, one-hour program will premiere Feb. 5 and air Saturdays at 9 p.m. ET/PT on about 40 stations nationwide.

According to Christian Storaardt, co-owner of 13th Floor Productions, the show will span all genres of Latin music and will cover a wide variety of topics.

From news to chart information, it will also feature exclusive interviews, live performances and videos.

"It's obviously a show that represents what *Billboard* is in music," Storaardt says. The show's executive producer, PC Martinez, is Storaardt's partner in 13th Floor. Although "Billboard Latino" will be produced in Mexico, its target will be U.S. Hispanics, says Storaardt, who will also have correspondents throughout the United States.

"Billboard Latino" is part of

Billboard's ongoing extension and outreach into the Hispanic marketplace.

"*Billboard* has been investing heavily in the Latin music market for many years, and this strategic partnership with Azteca America

complements our other successful platforms—TV awards show, conferences, charts, online and weekly magazine," says John Kilcullen, president and publisher of *Billboard*. "This weekly show dramatically increases our reach and influence in one of the fastest growing markets, and we can't wait to get started."

As for Azteca, the network is a wholly owned subsidiary of TV Azteca in Mexico. The network has vast experience in music-themed shows, including its phenomenally successful reality show "La Academia."

"*Billboard* is the music that is key for our audience, and the *Billboard* brand has a strong tradition," says Jorge Jaidar, COO of Azteca America. "This will be a great complement to our 'La Academia' musical reality series and our promotional contents."



Gotti Hit With Fed Indictment

BY ED CHRISTMAN

NEW YORK—Irving "Gotti" Lorenzo and his brother Chris of The Inc. record label were charged Jan. 26 in Brooklyn federal court with aiding convicted drug lord Kenneth McGriff in laundering more than \$1 million, according to the U.S. Department of Justice.

The allegations are part of a 20-count indictment that includes charges of racketeering, murder and drug distribution against nine individuals and two corporate entities. The charges, which are the result of a joint investigation by four federal law enforcement agencies and the New York Police Department, were filed in the U.S. Eastern District Court of New York.

The Lorenzo reportedly have turned themselves in to authorities.

The indictment reiterates (Continued on page 61)

More DualDiscs On The Way

Sony BMG Readies 18 Titles For Feb. 8 Bow

BY CHRISTOPHER WALSH

NEW YORK—After postponing a fall 2004 launch, Sony BMG is set to introduce its first DualDisc titles. A blizzard of 18 releases will arrive Feb. 8; more will arrive Feb. 22 and March 1 (see table).

The launch will feature current and catalog titles and will be followed by a second group of at least 10, tentatively scheduled for late March. Releases will then come on a regular schedule, Sony BMG executives say.

DualDisc is a dual-sided CD/DVD hybrid, featuring standard two-channel 16-bit/44.1kHz audio on one side and such multimedia content as high-resolution, surround-sound audio mixes, videos and documentary footage. Web links, liner notes and photos on the other. The major labels marketed the product last year in Boston and Seattle.

Warner Music Group and 5.1 Entertainment

Group—which includes the Silverline, Mytupia and Immigrant labels—introduced DualDisc titles last fall. Universal Music Group released five DualDisc titles in 2004 and has announced the March release of Toby Keith's "Shock 'n' Ya'll" and Lee Ann Womack's "Greatest Hits." While EMI asserts the same support for DualDisc as the other majors and 5.1 Entertainment, it has not issued specific titles or release dates.

"In December, our priorities were really focused on working our CDs," Thomas Hesse, president of Sony BMG Global Digital Business, says of the label group's postponed launch. "The last quarter was so busy for us that we felt we couldn't give DualDisc the prominence it would require and deserve.... Now we're really having critical mass with the titles that we've put together."

(Continued on page 61)



Hesse: Originally planned to launch DualDiscs in fall 2004.

Upcoming Sony BMG DualDisc Releases

Feb. 8	
AC/DC	"Back in Black"
Art Lagane	"Under My Skin"
Joshua Bell	"Romance of the Violin"
David Bowie	"Reality"
Destiny's Child	"Destiny Fulfilled"
Five for Fighting	"The Battle for Everything"
Gord Lightfoot	"The Young and the Hopeless"
Innocence	"A Crown Left of the Master"
John Mayer	"Heavier Things"
Mytupia	"Almost There"
Miles Davis	"Kind of Blue"
Switchfoot	"The Beautiful Letdown"
The 5 Browns	"Introducing the 5 Browns"
Travis	"My Private Nation"
Under	"5.1"
Velvet Revolver	"No-No Ma Plans Ennio Moriconi"
Yo-Yo Ma	"Concerto"
Los Lonely Boys	"Los Lonely Boys"

Feb. 22

Orman

"O"

March 1

Jennifer Lopez

"Rebirth"

Judas Priest

"Angel of Rhythm"

"Simultaneous CD and DualDisc releases"

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This One



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FCC Chair Up For Grabs

Martin, Klein Are Contenders To Replace Powell

BY TONY SANDERS

WASHINGTON, D.C.—The departure of Federal Communications Commission chairman Michael Powell has Washington buzzing about who might fill his seat.

Powell announced Jan. 21 his intention to leave the post in March. President Bush upped him from commissioner to chairman in early 2001, and his term was to run through 2007.

Exiting with Powell is FCC media bureau chief Ken Perree, who joined the commission in May 2001.

While Republican commissioner Kevin Martin is certainly gunning for the chairmanship, he is not considered a shoo-in for the post. The reasoning, insiders say, is that Martin has voted "too often" with Democratic commissioners Jonathan Adelstein and Michael Copps.

Another contender is Rebecca A. Klein, former chairman of the Public Utility Commission of Texas with longstanding ties to Bush.

Depending on the Bush administration's plans, FCC commissioner Copps and Kuhlars, who have both theoretically could leave around the same time this year. That would give the White House three seats to fill at the commission—and a chance to use a Democratic seat as a bargaining chip with Congress to help get a Republican nominee through the confirmation process.

Copps' term ends in mid-2005, while Republican Abernathy's term ended in June 2004.

Powell's departure is not expected



POWELL: WILL EXIT FCC IN MARCH

to affect the commission's current slate of broadcast issues. Stringent policing of broadcast indecency, two newly launched payola investigations, the finalization of rules governing high-definition radio, a proceeding on broadcast localism and plans for another FM auction.

Former Commerce, Science and Transportation Committee chairman Sen. John McCain, R-Ariz., says Powell "has spent the last eight years revolutionizing the

'We've had our differences over issues... but I respect Chairman Powell's service, and I like him.'

—SEN. BYRON DORGAN, D-N.D.

telecommunications industry by championing new technologies and advocating competition," a tenure he called "outstanding."

McCain adds that the FCC's "deregulatory decisions have increased investment in the telecommunications sector, allowing this segment of the economy to grow exponentially."

Sen. Byron Dorgan, D-N.D., a member of the commerce committee, says, "We've had our differences over issues like media ownership, but I respect chairman Powell's service, and I like him."

Dorgan says he hopes the next FCC chairman "will see things a little differently on the need for localism and diversified ownership of broadcasting stations."

Andy Schwartzman, president/CEO of the Media Access Project, says Powell was "ideologically committed to deregulating ownership" and to "consolidate all media ownership rules in one proceeding." At the same time, he refused to consider evidence submitted in support of the ownership regulations, refused to hold public hearings and dismissively trivialized the claims of more than 2 million citizens to express opposition to media concentration.

Adelstein termed Powell's legacy as the "broadest, most destructive rollback" of media ownership limits, a rollback Adelstein dubbed a "disaster" for Powell and one ultimately subject to a "bipartisan rebuke."

Additional reporting by Bill Holland in Washington, D.C., and Paul Heine in New York.

NEWSLINE

THE WEEK IN BRIEF

The Department of Justice is siding with the most powerful copyright champions in Congress by filing amicus briefs in the MGM Studios v. Grokster case pending before the Supreme Court.

Acting Solicitor General Paul D. Clement and—in an unusual act by members of Congress—Sen. Orrin G. Hatch, R-Utah, and Patrick J. Leahy, D-Vt., filed their "friend of the court" briefs Jan. 24.

More than 50 groups are represented in about 20 amicus briefs either supporting the entertainment industry's position or requesting clarification of the issues. Filers include the Business Software Alliance—representing commercial software developers such as Microsoft and Apple Computer—and the International Federation of the Photographic Industry.

Among others that filed briefs are Kids First Coalition, the Recording Academy, the National Assn. of Recording Merchandisers, the National Broadcasters Assn. and 40 state attorneys general.

SUSAN BUTLER and BILL HOLLAND

Nashville-based Universal South Entertainment, the parent company of Universal South Records, has formed an artist management division, Universal South Artists. Veteran manager Marc Dottore heads the new division, bringing clients Jessi Alexander and Kathy Mattea and staffers Brandon Mauldin and Dorian Stinson. Newly signed to Universal is Mary Stuart and Shooter Jennings.

PHYLIS STARR

Former Roc-a-Fella Records CEO Damon Dash has formed a new music company, the Damon Dash Music Group, with Kareem "Biggs" Burke, who co-founded Roc-a-Fella with Dash and Jay-Z. The new company will sign artists and act as an umbrella organization for various record labels, including Dream Factory (a partnership with producer T.A. Auerbach) and a rapper-in-a-hat, M.I.A. M.I.A. will be launched with hip-hop artist N.O.R.E. (aka Noriega). Universal Music Group will distribute. There will also be partnerships with the Wu-Tang Clan and M.O.P.'s First Family on still-unnamed separate record labels.

CARLA HAY

Rep. Fred Upton, R-Mich., on Jan. 25 reintroduced his Broadcast Decency Enforcement Act, H.R. 3717, which would raise indecency fines on broadcast radio and television to a maximum of \$500,000 and require the Federal Communications Commission to consider license revocation after three violations. It also protects affiliates against fines for instances where the stations are unaware of upcoming network programming. Meanwhile, Sen. Sam Brownback, R-Kan., on Jan. 26 reintroduced a measure to boost fines to as much as \$325,000 for a single violation and \$3 million for continuing violations, according to a representative.

BILL HOLLAND

Delaware-based Ticketing Tech company Ticketing Innovations, doing business as Season Ticket Solutions, has filed a multimillion-dollar lawsuit against Ticketmaster, citing breach of a non-disclosure agreement and misappropriation of trade secrets. The suit, filed Jan. 13 in Los Angeles County Superior Court, alleges that Ticketmaster used confidential information that it had gathered when it conducted due diligence in 2001 for an aborted \$12.5 million purchase of STS. The suit seeks actual damages not less than \$12.5 million and, according to STS co-founder Tagg Romney, will seek punitive damages exceeding \$100 million at trial.

RAY WADDELL

Casiers' "Jerk It Out" has been licensed to Apple Computer for its iPod shuffle ad campaign. The ad is on view at apple.com; it will make its TV debut in the near future. The song is on the band's 2003 Astralwerks album, "39 Minutes of Bliss (in an Otherwise Meaningless World)." Labels/rates The Concrete can be heard in the new Target ads. In "See Martin" will remain as featured in the retailer's Design for All campaign, which began airing Jan. 16. The track is from the band's self-titled 2004 album.

MICHAEL PAOLETTA

International booking agency the Agency Group has a new North American management structure that will see Steve Herman, the current president of the agency's Canadian operations, take the helm as CEO of North America, reportedly to be heard in the new Target ads. Steve Martin will remain as president in New York and will assume further responsibilities overseeing the company's film, TV, literary and comedy divisions and their future expansion. As part of the reorganization, the company bolstered its senior management in its three offices. It has promoted Ken Fernaglich to senior VP/head of the New York office and Dave Kirby and Andy Somers to senior VP/head in Los Angeles.

Promoted to VP is Peter Schwartz in New York. Bruce Solar in Los Angeles and Ralph James and Jack Ross in Toronto. James and Ross will co-head their office, with James taking on a role as part of the senior management team.

RAY WADDELL

Bruno To Cover Digital Beat

Billboard is beefing up its coverage of digital and multimedia with the addition of Antony Bruno to its Los Angeles bureau.

Bruno, a contributing writer for *Billboard* since November, has been appointed to the full-time post of senior writer/digital. He will cover the full spectrum of digital entertainment, including downloads, streaming, mobile content, peer-to-peer, videogames and interactive technology for *Billboard*, billboard.com and billboard.biz.

In addition to overseeing the weekly Digital Entertainment section in *Billboard*, Bruno will play a key role in planning the Digital Entertainment Conference & Awards, as well as developing digital content for other *Billboard*-branded events, including the upcoming Music & Money Symposium.

Billboard co-executive editor Tamara Conniff says, "Digital entertainment and the mobile revolution are key areas for *Billboard*'s conferences and news coverage. Antony Bruno is the perfect addition to the team."

Bruno, a graduate of the University of Wisconsin, previously served as assistant VP of wireless Internet development for the Cellular Telecommunications & Internet Assn. In that capacity, he helped develop the CTIA's wireless data strategy and supervised the CTIA's educational programming.

Prior to the CTIA, Bruno was a senior writer for Crain Communications' RCR Wireless News, where he covered the wireless Internet beat.

Bruno is based in Los Angeles and reports to West Coast bureau chief Melinda Newman. He can be reached at abruno@billboard.com.



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ONE-ON-ONE INTERVIEW

ANDREW LACK

CEO, Sony BMG Music Entertainment
AND

JOHN FRANKENHEIMER

Co-chairman, Loeb & Loeb



CONFIRMED PANELISTS

subject to change



ANTONELLI



BANDIER



ELKIN



LIGHTY



MEISELAS



RUDOLPH



SUKIN



VOGEL

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Chris Lighty, CEO,
Violator Management/Records

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Show Me The Money: Investment Trends, Evolving Strategies and New Opportunities in Music & Digital Entertainment. What are the current prospects and how can companies best be structured for future mergers and acquisitions?

Thinking Outside the Box: Analyzing Integrated, Branded Entertainment Models and Realizing the Promise of Nontraditional Revenue Streams. Music and commerce and the marriage of brands and bands.

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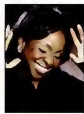
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Gladys Knight keeps a full plate with a Grammy nod and a new jazz album



Music

Thievery Corporation plays with pop and rock on its album 'Cosmic Game'



POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Rimes A New 'Woman'

Singer Returns To Country

BY PHYLIS STARK

NASHVILLE—After a foray into pop with 2002's 'Twisted Angel,' LeAnn Rimes has made a return to her country roots, literally and musically.

Rimes, the one-time teen vocal phenom who was raised in Texas and moved to Los Angeles for a few years, now lives in Nashville with her husband. Her new album, 'This Woman,' brings her home to the music that made her famous.

While still chock-full of pop influences, 'This Woman' is considerably closer to country than 'Twisted Angel.' Rimes calls the Jan. 25 release "country on my own terms."

Rimes and her label, Asylum-Curb Records, are committed to firmly re-establishing her as a country artist. In fact, label executives have not yet decided whether they'll promote any singles from the album to other formats, although they haven't ruled it out.

(Continued on page 29)



Baby Emma's All Grown Up

BY MICHAEL PAOLETTA

Emma, the artist formerly known as Emma "Baby Spice" Bunton, is ready to prove she can make it on her own.

The seductive "Free Me"—equal parts '60s pop, Motown and bossa nova—is Emma's second international full-length. (Her first solo album was not released stateside.) It arrived last February in the United Kingdom, where it debuted at No. 7 on the Official U.K. Charts Co. album tally.

The U.S. version, which came out Jan. 25 on 19 Recordings/Universal, includes two bonus tracks (remixes of the title track by Full Intention and Dr. Octavo).

"It's time to see what happens in the U.S.," Emma tells *Bill-*

board. "Sure, I'm nervous. It's now me, front and center. I'm no longer one of five. Still, I am very excited to see what happens in the U.S. It's every U.K. artist's dream to play and make it there."

Emma, who co-wrote 11 of the 12 tracks, is off to a promising start.

The album's lead single—the title track—was a top five hit on the *Billboard* Hot Dance Club Play chart and went top 10 on the Hot Dance Radio Airplay list.

"Emma has been very good to us," KNJ Phoenix PD Mike Oaks says. "The Full Intention remix of 'Free Me' sounds great on our station." According to 19 Recordings' Larry Braverman, the label is now pushing the tune at top 40 radio.

(Continued on page 47)



Former Spice Girl Emma Bunton is hoping her second solo album, 'Free Me,' will catch on with U.S. audiences.

New Grammy Categories And Why They're Here

It's tempting to let out a groan when the Recording Academy announces it has added even more categories to the ever-growing list of Grammy Awards. But, honestly, who's counting?

Well, we are. This year, the Grammys hit 107 categories, including four new slots. Although it is certainly easy to joke that pan flute or throat singing categories must be next, the truth is a great deal of thought, debate and deliberation goes into each new category.

"We have an awards and nominations committee comprised of trustees, staff and experts who regularly examine the categories every year,"

Recording Academy president Neil Portnow says.

During this evaluation process, the committee also reviews recommendations for new categories.

Here's a look at this year's four new categories and the reasoning behind them.

Best electronic/dance album This is the first dance category that honors albums. Portnow says the addition is a direct result of the diligence and coalescing of the dance community and the clear growth in the dance

The Beat.

By Melinda Newman
melindan@billboard.com



album arena.

"We try to give anything new a fair opportunity to really establish itself," Portnow says. "What we don't want to do is add dozens of categories and find that it's premature and that this music is not ongoing."

He freely admits that the academy can, therefore, look a little (Continued on page 16)



No End To Court Action Over Original Napster

More than five years after the original Napster was quietly launched as the first peer-to-peer network, it continues to recouse in costly and complicated ways for the music industry.

One party still caught in the whirlwind is **Bertelsmann AG**. The company agreed in January to pay \$50,000 to publisher **Bridgeport Music** in a copyright infringement action over the German media company's dealings with the defunct Napster.

The Bridgeport lawsuit is one of four federal District Court suits filed in 2003 against Bertelsmann in New York. The suits were consolidated and sent to the District Court in San Francisco—where an earlier suit against Napster was heard—for all pretrial proceedings. Plaintiffs in the other suits are **Universal Music Group** entities, **EMI's North American** labels and a class of about 27,000 publishers represented by the **Harry Fox Agency**.

Deposition notices are now flying, sources say. Up to 100 depositions may be required to uncover the world, requiring lawyers to prepare, travel, question witnesses, order transcribed copies of depositions and summarize testimony for later use at trial. The cost just to pay a court reporter to

record each deposition can run \$1,000-\$3,000 per day. Add to these costs all the lawyers' fees, and it's easy to see the expenses skyrocket.

Bridgeport's lawyer, **Richard Busch** of Nashville, says the small company could not afford to be part of such a huge undertaking.

Bertelsmann's attorney, **R. Bruce Bickel** and **Wall Gelbach & Mandes** in New York, notes that the prevailing party in copyright infringement suits is normally entitled to recovery of its attorney's fees. "In our estimation," he says, "Bridgeport recognized the ultimate failure in carrying on a meritless lawsuit."

At the heart of the pending suits is the fundamental question of when a company—like Bertelsmann—that provides money to another company becomes liable under copyright law for the recipient's actions.

After the music industry's original copyright infringement suit against Napster began in 2000, Bertelsmann

provided \$60 million to the company. Bertelsmann says the money was a loan, earmarked to transform the technology into a fully licensed service. The company ultimately pumped nearly \$91 million into Napster, according to some reports.

By mid-2001, the court forced Napster to shut down. It filed for bankruptcy protection in 2002. Generally speaking, formation of a

shielded from lawsuits and judgments.

Naturally there are exceptions: one involves copyright infringement.

If the shareholder, officer, director or other individual is actively involved in the corporation's infringing activity, then that individual (or company) may also be liable. However, simply contributing money to a corporation as a loan or as an investment "is normally not considered active involvement."

The suits against Bertelsmann claim that the company was more than a lender: The infusion of money allegedly permitted Napster to stay in business, allowing users to continue their unauthorized file sharing.

The legal theories for the suits are vicarious and contributory copyright infringement.

Generally speaking, a person or company is liable for "vicarious" infringement when it had the right and ability to supervise the infringers and derived a direct financial benefit from the infringement.

A person or company is liable for "contributory" infringement when it had knowledge of the infringement and materially contributed to it.

Courts look more deeply into these issues on a case-by-case basis, considering such things as the extent of the

ability to supervise, when a party had an ability to control the primary infringers and when the party had knowledge of the infringement.

After discovery, the Bertelsmann cases are expected to be sent back to New York for trial.

Observers say that a decision broadening liability of investors under copyright law could have a chilling effect on future investment.

Any subsequent trial could improve investor confidence by answering a number of questions.

Will it make a difference that Bertelsmann provided money to Napster in the midst of an ongoing copyright infringement litigation?

If Bertelsmann earmarked the money for a legitimate use, will that make a difference in the outcome?

Will this case affect other cases against the owners of such P2P networks as **Kazaa**, **Grokster** and **Morpheus**, resulting in those companies' investors risking their assets if liability for infringement is found?

Sources predict there won't be any early settlement in the remaining cases against Bertelsmann.

The only sure thing is that what began in an isolated moment in a dorm room will further tax the bank accounts of the music industry.

Legal Matters

By Susan Butler
butter@billboard.com



corporation such as Napster means that only the corporate entity may be sued for its wrongful acts.

Judgments against a corporation may only be enforced against that corporation's assets, if any. Individual shareholders (investors), officers, directors and others working for the company—and their assets—are

Kelly 'Honored' By Grammy Nomination

When it comes to the Grammy Award nominations, there's almost always a dark horse. With her appearance in the best rock gospel album category, **Sarah Kelly** is this year's most pleasant surprise.

Kelly's passionate vocals and potent songwriting made her **Gotee Records** debut, "Take Me Away," a critics' favorite. For a newcomer on an indie to score a nomination in a category that includes **Skillet**, **Tait**, **Third Day** and **TobyMac** is a testament to Kelly's considerable talents.

She received the news from TobyMac (one of Gotee's owners) while she was in her Rockford, Ill., hometown teaching songwriting to college students. At first, Kelly thought he was congratulating her on a nomination she had received from **Worship Leader Magazine** as a 2004 breakthrough artist for the magazine's fourth annual Praise Awards.

"He said, 'I'm talking about a Grammy!' There was like, a 10-second pause," Kelly says. "I had to catch my breath, and my eyes were squinting, and I said, 'Toby, this isn't very funny, give me a couple of years of that one.' Then he said, 'I'm actu-

ally up for the same award,' and it took him 10 minutes to convey me that he wasn't lying, because he's a joker."

Kelly's nomination marks the first time a new Gotee artist has received a Grammy nod. "I'm just so honored that my name is there," she says.

Kelly spent nearly four years as a worship leader for Master's Commission, an international discipleship training program for adult students. After recording three independent albums, Kelly began garnering attention from Christian record labels. She received offers from nine labels and opted to go with Gotee.

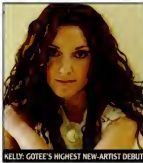
"When I met Gotee I knew they could really partner with me," Kelly says. "They didn't want to change me at all."

Released in February 2004, "Take Me Away" became the highest new-artist debut in the label's 10-year history. Kelly toured with the **Paul Colman Trio** and **Jars of Clay**. She appeared on labelmate **Grits**' album "Dichotomy B" and on **Sparrow Records**' "In the Name of Love: Artists United for Africa" compilation, performing U2's "Mysterious

Ways" with TobyMac.

Look for Kelly on the road this spring with **Bebe Norman** and **Shawn McDonald**. Her image can also be seen on the outside of 140 **Guitar Center** stores nationwide as part of the chain's "World's Largest Outdoor Photo Exhibit."

TSUNAMI AID: The Gospel Music Assn. has formed Project Restore in association with international relief agency **World Vision**. Project Restore will initially focus efforts on providing aid to the victims of the tsunami in South Asia but, according to a GMA representative, "will remain the industry's official crisis response vehicle in the future." For more information, go to projectrestore.org.



KELLY: GOTEe'S HIGHEST NEW-ARTIST DEBUT

Higher Ground

By Deborah Evans Price
dprice@billboard.com



as associate manager, working with **Coke** **Winnans** and **Sandi Patty**.

Indieheaven.com has launched **Brownline Records**, an online label that will promote, market and distribute releases from independent artists who retain ownership of their songs.

SIGNINGS: Word Records foursome **Point of Grace** has signed with **Blanton, Harrell, Cook & Corzine** for management. The group's long-time manager, **Mike Atkins**, recently announced his retirement from the business.

Organist **Scott Lemslein** has signed with **Thingasa Entertainment** for booking.

GATHERINGS: CBA Avenue will be held Jan. 31-Feb. 5 at Nashville's Opryland Hotel. The **Christian Booksellers Assn.** event will bring together retailers, publishers, recording companies and suppliers. The **National Religious Broadcasters Assn.** will hold its annual convention Feb. 11-16 at the Anaheim (Calif.) Convention Center.

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Hot Adult Contemporary Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **WHITE FLAG**—Dido—Arista/RMG
- 2 **THE FIRST CUT IS THE DEEPEST**—Sheryl Crow—A&M/Interscope
- 3 **100 YEARS**—Five For Fighting—Aware/Columbia
- 4 **DRIFT AWAY**—Uncle Kracker Featuring Dobie Gray—Lava
- 5 **FOREVER AND FOR ALWAYS**—Shania Twain—Mercury/IDJMG
- 6 **THIS ONE'S FOR THE GIRLS**—Martina McBride—RCA Nashville
- 7 **AIN'T NO MOUNTAIN HIGH ENOUGH**—Michael McDonald—Motown/UMRG
- 8 **UNWELL**—matchbox twenty—Atlantic
- 9 **CALLING ALL ANGELS**—Train—Columbia
- 10 **YOU RAISE ME UP**—Josh Groban—143/Reprise
- 11 **LOVE'S DIVINE**—Seal—Warner Bros.
- 12 **THIS LOVE**—Maroon 5—Octone/J/RMG
- 13 **JUST FOR YOU**—Lionel Richie—Island/IDJMG
- 14 **8TH WORLD WONDER**—Kimberley Locke—Curb

Hot Adult Contemporary Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **THE GAME OF LOVE**—Santana Featuring Michelle Branch—Arista
- 2 **CAN'T STOP LOVING YOU**—Phil Collins—Atlantic
- 3 **DRIFT AWAY**—Uncle Kracker Featuring Dobie Gray—Lava
- 4 **A THOUSAND MILES**—Vanessa Carlton—A&M/Interscope
- 5 **BEAUTIFUL**—Christina Aguilera—RCA/RMG
- 6 **CRY**—Faith Hill—Warner Bros.
- 7 **DON'T KNOW WHY**—Narah Jones—Blue Note/Virgin
- 8 **HAVE YOU EVER BEEN IN LOVE**—Celine Dion—Epic
- 9 **IF YOU'RE NOT THE ONE**—Daniel Bedingfield—Island/IDJMG
- 10 **FOREVER AND FOR ALWAYS**—Shania Twain—Mercury/IDJMG
- 11 **UNWELL**—matchbox twenty—Atlantic
- 12 **SOAK UP THE SUN**—Sheryl Crow—A&M/Interscope
- 13 **BIG YELLOW TAXI**—Counting Crows—Geffen

"WHITE FLAG"
Ivor Novello International Song of the Year

"THE GAME OF LOVE"
BMI/ASCAP Song of the Year

M C DANIEL **E** NTERTAINMENT

Stephen Budd Management

A Wish For Justice And A Frisell Grammy

If Bill Frisell's "Unspeakeable" doesn't win the Grammy Award for best contemporary jazz album, there is no musical justice in the world.

With "Unspeakeable," Frisell once again explores a new milieu. The guitarist's latest foray into nonconformist jazz is a fresh collection of electronics-stepped tunes produced by Hal Willner, who mans the turntables and triggers the samples.

Yet there's a good chance Fourplay's typically bland "Journey" could take the prize. We would like to see the Recording Academy reward the adventure seeker, not the conservative.

While the favorites to win best jazz vocal album are upstart Jamie Cullum (the hip "Twenty-something") and vocal sage Al Jarreau (a true-blue jazz comeback, "Accentuate the Positive"), Andy Bey deserves the statuette for "American Song." Crooning way below the radar for too long, Bey has a rich, velvety voice that teems with emotion. As fellow jazz vocalist Kurt Elling once told me, "If you haven't heard Andy Bey, you haven't lived. You

haven't heard a jazz singer."

One of the primo and oldest longest-running jazz trios, Keith Jarrett's group with Gary Peacock and Jack DeJohnette, deserves the best jazz instrumental album prize for "The Out-Towners."

I'm rooting for the Maria Schneider Orchestra to get recognition for best large jazz ensemble album with "Concert in the Garden," which she released and promoted through her Web site (mariasnneider.com). "Improvisational music doesn't have to follow a template," she told me last year. "What I love about writing for improvisers is how it makes for the ultimate connection among people."

For best jazz instrumental solo, I vote for underdog and first-time nominee Don Byron on "I Want to Be Happy" from his

"Ivey-Divey" CD. And even though I thought highly of CDs by non-Latin leaders Charlie Haden and Conrad Herwig that were nominated in the best Latin jazz album category, I hope Latino percussionist Jerry Gonzalez and his

band carry the day with "Jerry Gonzalez y Los Pirates del Flamenco."

NATIONALLY ENDOWED: Since 1982, the National Endowment for the Arts has recognized the contributions of jazz artists with its Jazz Masters fellowship, the highest national honor bestowed upon the precursors, pioneers and mentors of the genre.

In November at a Seattle gala, NEA chairman Dana Gioia announced the 2005 class of Jazz Masters: guitarist



GIOIA: RAISING THE JAZZ PROFILE AT NEA

Jazz Notes
By Dan Ouellette
douellette@billboard.com



Kenny Barrill, clarinetist/saxophonist Paquito D'Rivera, arranger/composer Slide Hampton, vocalist/pianist Shirley Horn, the late bandleader Artie Shaw, organist Jimmy Smith and impresario George Wein. They joined 73 other jazz legends previously honored.

The awards, which include a \$25,000 fellowship, were presented Jan. 7 at a concert/ceremony at the International Assn. for Jazz Educators annual conference in Long Beach, Calif. Speaking at an after-noon event, Gioia said, "The NEA is proud to support jazz as one of America's art forms."

Gioia announced a series of programs, including a 50-state Jazz Mas-

ters concert tour and expanded radio and TV jazz programming. But most prominent is a new program for jazz in schools.

Developed in conjunction with Jazz at Lincoln Center and Scholastic and underwritten by the Verizon Foundation (a \$100,000 check was presented to Gioia), the five-unit multimedia and Web-supported curriculum will be available for free to schools beginning in February, in time for Black History Month.

After the announcement, Gioia, who has significantly upped the ante for the NEA's jazz funding since he became chairman in 2003, said that the NEA's support is crucial to a greater consciousness of jazz, as a musical form and as a social force. "We are the official arts agency in the U.S., and as such we're able to pull in national partnerships and coalitions."

"Our concert tour will be going to cities where jazz is rarely presented. And our schools program will enrich kids who have never been exposed to jazz, which is a great art that grew out of distinctively American soil. You cannot understand contemporary American culture without knowing something about jazz."

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The Beat

Continued from page 13

behind the curve when adding a genre. But he stresses, "We may arrive there other than on day one of a movement, but we have tried to accelerate the ability to get there within a reasonable period of time."

Best gospel performance: While it may seem that the gospel field is already well-represented with six categories, Portnow says the committee takes note of when there is sufficient activity within a section of a category that may warrant its own consideration. As such, the committee felt that it was time to create a new category that specifically honored performances on singles or tracks in the gospel field as opposed to the other categories that honor entire albums.

Best Hawaiian music album: Similar to the Native American community that finally received its own category in 2001, the Hawaiian music community has long petitioned for representation and has shown that the genre experienced a steady level of success.

"I'm not sure it's always about growth," Portnow says. "It just seems to be an area that is consistent and sustaining. We're seeing albums made in Hawaii by Hawaiian musicians that are doing well,

and the format is keeping a certain level of activity."

Best surround sound album: "We are the National Academy of Recording Arts and Sciences," Portnow says. "It's the sciences piece that we always want to pay attention to."

With the proliferation of recordings now available in 5.1 sound, "it makes sense to address technical changes and innovations that begin to feel they're going to be part of the landscape going forward."

Does that mean we're headed for best ringtone? Portnow doesn't rule it out. "It wouldn't surprise me if we see more [technical awards]. We have to be up to speed with all elements of technology."

If you're looking to petition the committee to add a category, Portnow has some advice. "Make the case for your community," he says. "Who's in it, how many records are being made, what is the reach of that community, the geography, the history, the projections of where it is going. Have the facts, figures and statistics and the community behind you to back it up."

And if the committee turns you down, Portnow stresses you can always come back next year. Indeed, it took the Native American community five years to get the best dance recording category added in 1997. As Portnow says, "Good for those folks who persevere."

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Clint Black
John Carter Cash
Johnny Cash
Steven Curtis Chapman
Dixie Chicks
Vince Gill
Loretta Lynn
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Bonnaroo's 2005 Lineup Taking Shape

BY RAY WADDELL

The return of Widespread Panic and scene favorites the Allman Brothers Band, along with the addition of the more mainstream Dave Matthews Band, could propel the fourth edition of the Bonnaroo Music Festival to another quick sellout in 2005.

Widespread Panic returns to the lineup this year after skipping the Manchester, Tenn. festival during the band's hiatus last year (billboard.biz, Jan. 19).

The Athens, Ga.-based band joins a far-flung lineup for the June 10-12 festival that also includes return visits by Gov't Mule and Jack Johnson, along with a first-time performance by the Dave Matthews Band (although Matthews has performed as a solo artist).

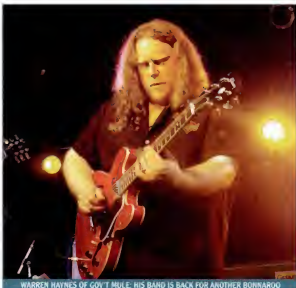
Bonnaroo is produced by Superfly Presents and A.C. Entertainment.

"We're really excited about the lineup," says Ashley Capps, president of A.C. Entertainment. "And there is a lot of exciting additions that we haven't been able to announce yet."

Superfly president Jonathan Mayers adds, "This will be on par with every Bonnaroo so far."

The hugely successful fest will return to its 700-acre site in rural Manchester, about 60 miles south of Nashville.

Other acts on this year's bill include Modest Mouse, Mars Volta,



WARNER HAYNES OF GOV'T MULE: HIS BAND IS BACK FOR ANOTHER BONNAROO

Joss Stone, Alison Krauss + Union Station, John Prime, Ozomatli, Rilo Kiley, Joanna Newsom, the Brazilian Girls, Yonder Mountain String Band, STS9, Keller Williams, Earl Scruggs & Friends, O.A.R., Toots & the Maytals, Umphrey's McGee, Iron and Wine, Karl Denison's Tiny Universe, Drive-By Truckers, Particle, Xavier Rudd, Ray Lamontagne, the Gourds, Secret Machines,

Donna the Buffalo, the John Butler Trio, Oblique, Citizen Cope, M. Ward, My Morning Jacket, Madeleine Peyroux and the Béla Fleck Acoustic Trio. As many as 35 more acts will be announced in the coming weeks.

BUMP IN THE BUDGET

Capps says the festival's talent budget for 2005 increased slightly

from last year.

"Fortunately, a lot of acts want to play Bonnaroo," he says. "The frustrating thing for us is we're not capable of presenting all of the artists we would like to have. There are always more left off the table than on."

The production budget for Bonnaroo also continues to increase. "Every year there are a lot of areas we want to enhance to improve the festival," Capps says. "And even a little tweak can involve a considerable expense."

He says infrastructure is the festival's single largest expense. "And for the past two years, rain has been a very expensive thing," Capps adds.

Bonnaroo was the second-highest-grossing concert of 2004, according to Billboard Boxscore. It took in \$14.5 million from a lineup that included the Dead, Dave Matthews & Friends, Trey Anastasio, Bob Dylan and nearly 80 other acts.

Mayers says ticket prices, which were \$129 and \$164 in 2004, will increase slightly in 2005. The show's capacity will remain at 90,000.

Tickets go on sale Jan. 29 through bonnaroo.com. In the past, Bonnaroo has sold out online, without traditional advertisement or promotion.

This year's on-sale is a month earlier than the three previous

years. Mayers says the change is a reaction to market conditions. "We felt this would be a year to get out there early."

The return of Widespread Panic, as well as the addition of DMB to the bill, could point to a quick sellout. With Panic on the bill the first two years, Bonnaroo went clean in days. Last year, admittedly a tough one for live music in general, a Panic-less Bonnaroo was a tougher sell.

"The down concert environment last year has been well-documented, but we did sell out," Capps notes.

That said, Capps quickly admits that Widespread Panic is a favorite among Bonnaroo attendees. "They are a great live act, and great live acts epitomize what Bonnaroo is all about. We're thrilled to have Widespread Panic back for two nights this year."

In related news, earlier the festival was able to reach an agreement with local government officials in Coffee County whereby \$3 per ticket will go to the county. Bonnaroo also gives the county an additional \$30,000, so a sellout this year would put \$300,000 into local government coffers.

"We certainly love the site in Manchester, and we like doing business with Coffee County," Capps says. "We can't always see eye to eye on certain issues, but this is a very proactive, can-do environment for doing business."

Sponsors

Continued from page 5

programs also contributed to the increased spending. A number of companies signed high-profile deals with Latino acts in 2004, a trend that is expected to gain momentum this year and beyond. Deals include Verizon's sponsorship of Alejandro Sanz, Hershey's partnership with Thalia Sodi and Jack Daniel's Studio No. 7 concert series. Corporate interest in Latino and other ethnic acts is also fueled by economics.

"Sponsorship of high-profile Hispanic artists is typically considerably less expensive than a tie to a similar mass-market artist. That is very appealing to marketers, because it frees up funds that can be used to activate deals," Chips says.

DOTCOM COMEBACK

Emerging sponsorship categories include dotcoms, which staged a sponsorship comeback after the category melted down five years ago. Active segments include online dating, social networking and auction sites, with true.com and eBay aligning with

Clear Channel Entertainment venues and myspace.com partnering with the Vans Warped tour, Blossoming Media tour and this spring's Taste of Chaos tour.

The restaurant category also stepped up sponsorship with several companies launching their first major marketing campaigns. Examples include Cracker Barrel, which partnered with the Grand Ole Opry and the Alison Krauss + Union Station tour, and sub chain Blimpie, which titled CCE's Summer of Live concert series.

Other active sponsorship categories in 2004 included automobiles, beer and spirits, personal care, telecommunications and the gaming sectors, all of which are increasingly trying to make a positive impression among teens and young adults.

Companies also stepped up interest in naming-rights deals of music venues, with Coors Brewing signing title of Greenwood, Colo.'s Coors Amphitheatre and Noka taking title to Texas' Noka Live at Grand Prairie Theater and a new entertainment facility in Los Angeles. Noka will also reportedly title a new venue slated to open this year in New York's Times Square.

ACTIVE MUSIC TOUR SPONSOR CATEGORIES IN 2004

Sector/Company	Music Tour/Venue	Sector/Company	Music Tour/Venue
Automotive		Gaming	
Audi	David Bowie i.d. Jam Third Day	Nintendo	Wintido Fusion tour
Chevrolet	Zep 7	PlayStation2	Ozzfest
Jaguar	Counting Crows		Woodoo Music Experience
Kia	Sugar Ray	Xbox	Hoodoo Music Experience
			Hoodoo of Blues
Beer and Spirits		Household Appliances/Products	
Coors	Coors Amphitheatre, Englewood, Colo. Rascal Flatts Kenny Chesney	Gain	Kidz Urban
Cruzin Rum	Austin City Limits	Whirlpool	Reba McEntire
Henkel	Grammy Awards Southeast Urban Music Conference	Military	
	Stuffs No. 1 concert series	U.S. Navy	College Music Awards
Jack Daniel's	Vicente Fernandez Jameson All Access concert series	Personal Care Products	
Jameson	Hoodoozoo	Maybeline New York	Chicks With Attitude tour
Jim Beam	Queen & Jethro Tull Babyton tour	Proactive Solution	Jessica Simpson
Molitor	Rolling Rock Town Fair	Restaurants	
Rolling Rock		Cracker Barrel	Delta Opry
		Blimpie	Clear Channel Entertainment Summer of Live
Candy		Dunkin' Donuts	Little Steven's Rockin' Garage tour
Big Red	X-ecutioners	McDonald's	Dwight D. Child
Doritos	Virgin College MegaTour		Alejandro Fernandez
eBay	Thalia Sodi	Retail	
myspace.com		Best Buy	Carl Thomas
		NAPA Auto Parts	Alan Jackson
		Telecommunications	
	Clear Channel Entertainment music venues	Cingular Wireless	Aquilion on the Bricks series, Atlanta
	Blossoming Media tour	Nokia	Yellowcard
	Vans Warped tour	Samsung	Noka Live at Grand Prairie Theatre, Texas
	Taste of Chaos tour	Norlan	Vans Warped tour
			Verizon Ladies First tour
	Clear Channel Entertainment music venues	Virgin Mobile	Alejandro Sanz
Financial Services			MTV Video Music Awards
Bank of America	Essex Music Festival		
	Jazz at Lincoln Center '04-'05 season		

Compiled by William Chappell, senior editor, IEG Sponsorship Report (sponsoring.com)

FEBRUARY 5
2005

Billboard

BOXSCORE
CONCERT GROSSES

ARTIST	VENUE/CITY	GROSS/SEAT	AFFILIATION/PRODUCTION
CLOUSEAU	Spangolles, Albany, Belgium Dec. 2-June 12	\$8,798,695 (6,116,072) (Tues)	250,919 PSE Belgium Phone notations below
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 12-18	\$2,523,843 \$2,753,775 (\$2,127) (\$9,987)	18,703 18,837 live shows two sellouts
CELINE DION	The Colosseum at Caesars Palace, Las Vegas Jan. 20-23	\$2,027,815 \$2,753,775 (\$2,127) (\$9,987)	15,138 18,838 live shows two sellouts
CHER, VILLAGE PEOPLE	ARCO Arena, Sacramento, Calif. Jan. 14	\$889,136 \$150,895.50	12,423 Clear Channel Entertainment
GEORGE STRAIT, DIKES BENTLEY, AMBER DOTSON	Thompson-Boling Arena, Knoxville, Tenn. Jan. 21	\$815,021 \$93,549.50	14,510 15,500
GEORGE STRAIT, DIKES BENTLEY, AMBER DOTSON	The Cajundome, Lafayette, La. Jan. 15	\$717,263 \$93,549.50	12,557 Vanell Enterprises
GEORGE STRAIT, DIKES BENTLEY, AMBER DOTSON	Richmond Coliseum, Richmond, Va. Jan. 20	\$703,510 \$93,549.50	12,095 Vanell Enterprises
JOSH GROBAN	Turning Stone Casino Event Center, Verona, N.Y. Jan. 22	\$546,150 \$150,500	4,885 5,000
TORY KEITH, TED NUGENT	The Mark of the Quad Cities, Moline, Ill. Jan. 22	\$468,486 \$49.75	9,769 offout
TRANS-SIBERIAN ORCHESTRA	American Airlines Center, Dallas Dec. 10	\$425,352 \$48,503 (\$29) (\$29)	10,566 12,708
PLAYSTATION DUALPLAY PRESENTS TIO, JULIETTE & THE LICKS	Pedellum, Hollywood, Calif. Dec. 31	\$324,078 \$1,200,571,000 (\$1) (\$9,75)	4,000 offout
TRANS-SIBERIAN ORCHESTRA	Ross Garden, Portland, Ore. Dec. 28	\$295,491 \$44,023 (\$25)	7,753 18,809
MEHRDAD AND FRIENDS	Thomas & Mack Center, Las Vegas Dec. 10	\$217,716 \$150,525	3,080 3,503
TRANS-SIBERIAN ORCHESTRA	Conventual County Civic Center, Portland, Maine Dec. 19	\$213,688 \$45,527.50	4,483 offout
DOLLY PARTON, THE GRASCALS	Spokane Arena, Spokane, Wash. Dec. 11	\$216,118 \$24,544 (\$24)	5,008 offout
RASCAL FLATTS, CHRIS CAGLE, JULIE ROBERTS	Kemper Coliseum, Valley Center, Kan. Dec. 11	\$209,895 \$31,752.75	6,967 5,575
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Turning Stone Casino Event Center, Verona, N.Y. Jan. 14	\$208,000 \$50,520	5,179 offout
TRAIN	House of Blues, Chicago Dec. 15	\$206,375 \$195	3,205 offout
KENNY ROGERS, BILLY DEAN, REBECCA LYNN HOWARD	Westbury Music Fair, Westbury, N.Y. Dec. 20	\$204,850 \$50	4,287 5,484 two shows
CLAY AIKEN	Dodge Theatre, Phoenix Dec. 29	\$201,770 \$17,525	3,346 1,971
GATHER HOMECOMING	Pepsi Center, Denver Dec. 11	\$200,503 \$34,753,721.75	7,470 18,845
KORN	Coliseum de Puerto Rico, San Juan, Puerto Rico Jan. 15	\$198,720 \$50,525	3,920 7,879
Q192 (JINGLE BALL), ALICIA KEYS, SIMONE PLAIN, BOWLING FOR SOUP, RYAN GARRIGA, CHINYO	Tower Center at the Waterfront, Camden, N.J. Dec. 19	\$197,878 \$19,878	8,886 8,886
DOLLY PARTON, THE GRASCALS	Ross Garden, Portland, Ore. Dec. 28	\$196,060 \$24,544 (\$24)	5,117 offout
TRANS-SIBERIAN ORCHESTRA	Arrowhead Pond, Anaheim, Calif. Dec. 28	\$193,880 \$48,503 (\$29) (\$29)	4,523 8,428
BARENAKED LADIES	Monroe Auditorium, Detroit Dec. 18	\$189,507 \$45,507	4,231 offout
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Argente City, Mexico Jan. 15	\$189,130 \$20,532	5,800 offout
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Paul J. Thomas Arena, Lowell, Mass. Jan. 15	\$184,294 \$36,503 (\$27)	5,640 offout
UMPHREY'S MCGEE, BUCKEHEAD, MINNIE KISS	Riviera Theatre, Chicago Dec. 20-21	\$182,500 \$45,525	5,000 two sellouts
SUPNOK, KILLSWITCH ENGAGE, UNLEASHED	Teatro Uspenski, Moscow Dec. 18	\$180,203 \$271,074 (Cafeteria)	5,802 \$25,527 (\$7)
JAGERMEISTER MUSIC TOUR: SLAYER, KILLSWITCH ENGAGE, MASTODON, FIREBALL MINTISTRY	Universal Amphitheatre, Universal City, Calif. Dec. 17	\$178,756 \$37.50	5,560 offout
ALEJANDRO FERNANDEZ	American Airlines Arena, Miami Dec. 15	\$177,156 \$89,503 (\$49)	3,090 5,542
BRAD PAISLEY, SARA EVANS, ANDY GRIGGS	Westbury Arena, Westbury, W.Va. Jan. 15	\$174,895 \$30,520	4,810 offout
TRANS-SIBERIAN ORCHESTRA	Tucson Convention Center, Tucson, Ariz. Dec. 18	\$172,782 \$37,514	5,747 8,482
JAGUARES	Teatro Metropolitan, Mexico City Dec. 16-18	\$168,215 \$1,804,513 (arena)	6,170 two sellouts

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Touring Music

U2's Vertigo Tour High On Arenas

One of the reasons U2 will play stadiums in Europe instead of arenas on the band's upcoming Vertigo tour (Jan. 29) is that European arenas are not generally on par with those in North America, according to **Paul McGuinness**, longtime manager of U2.

gina Beach, Va., at the Verizon Wireless Amphitheatre. Before its conclusion in mid-June it will cover some 25 markets. Because of a scheduling conflict, Clark will not be on the first three dates. Her hat will be filled by Joe Nichols.

McEntire is booked by **Rod Essig** at Creative Artists Agency, Paisley by **Rob Beckham** at William Morris Agency and Clark by **Keith Miller** at WMA. Clear Channel Entertainment will promote the tour, under the direction of touring VP Brian O'Connell. The trek will be part of CCE's mega ticket program, which offers tickets to

On The Road
By Ray Waddell
rwaddell@billboard.com



McGuinness is high indeed on the modern North American arenas. "These facilities, I wish there was one in every city in Europe," he says. "The arenas in America are just absolutely ideal for rock'n'roll. We love playing in them."

The progression of North American arena design is a process that McGuinness has watched with interest for some 25 years as U2 began touring the States. "As arena design has got more sophisticated in recent years, magnificent facilities have gone up," he says. "The second- and third-generation arenas are great places to play. Very often they've been built with rock'n'roll in mind, whereas the first arenas were built purely for sports, and rock'n'roll was an add-on. Entertainment was grudgingly welcomed."

And McGuinness does have a favorite. "I suppose the most exciting venue of all is Madison Square Garden [in New York], and I'm sorry to hear they're talking about knocking it down," he says, referring to a proposed revamp of the venerable facility. "Madison Square Garden was a place I read about growing up, and playing there was always a highlight of any U2 tour."

This time around, U2 will play MSG for what will likely be several shows beginning May 21.

MORE BLOCKS: Jeffery Bischoff, founder and president of Oakland, Calif.-based merch company **Cinder Block** (see story page 18), has named **David P. Barnard**, who had been CFO at Design Within Reach, to the same post, effective Feb. 21.

HATS & HAIR: Co-headliners **Reba McEntire** and **Brad Paisley** along with special guest **Terri Clark** will make up the **Two Hats and a Red-head** tour.

The outing begins April 15 in Vir-

several country shows at sheds at one value price.

THE VERY ESSENCE: The 11th **ESSENCE Festival**, set for July 1-3 at the Louisiana Superdome in New Orleans, will feature **Destiny's Child**, **Alicia Keys**, **Kanye West**, **Mase** featuring **Frankie Beverly**, **Jeffrey Osborne**, **Regina Belle**, **Mint Condition**, **Talib Kweli**, **Pharcyde**, **Yasiin GF** and other acts to be announced. Essence is the premier R&B fest in the country. **Nicole Wright** is producer/GM for the festival, which is produced in conjunction with Festival Productions, producers of the New Orleans Jazz & Heritage Festival.

NEW GARDEN TENDER: Philadelphia-based facility management firm **Global Spectrum** has named **Mike Scanlon** the new GM for the 20,000-seat Rose Garden Arena in Portland, Ore. **Globe** was selected to manage the arena effective Jan. 1. Scanlon comes to Portland after four years as GM of the Global Spectrum-managed Sovereign Bank Arena in Trenton, N.J. The day-to-day operations of the arena had been under the direction of the Portland Trailblazers' **J. Isaac**, senior VP of facility sales and marketing.



SCANLON NEW GM OF ROSE GARDEN

Epitaph Enters Rap Game With Francis

BY TODD MARTENS

Epitaph Records built its foundation on punk rock. But just prior to last year's presidential election, the label's most biting political commentary arrived courtesy of Sage Francis, a 27-year-old rapper from Providence, R.I.

The song "Slow Down Gandhi" sarcastically rips into liberals and conservatives alike, casting a cynical eye at warmongers and the "cool kids" who "were rocking roses."

With a perfectly articulated delivery that recalls Chuck D, Francis builds each verse with a mixture of activism, paranoia and humor. "If they could sell sanity in a bottle, they would be charging for compressed air," he quips.

Epitaph released the song into cyberspace just before the election, tapping into the Web-friendly audience that Francis has built during the last four years. In 2001, with neither an album under his belt nor a label affiliation, Francis unleashed the song "Makehesth Patriot" through his Web site.

A critical lull at American media issued one month after the terrorist attacks of Sept. 11, the song instantly made Francis a name in under-

ground hip-hop. Its organic success allowed Francis to tour the United States and Europe—and make money doing so.

Tapped into the possibility of immediate backlash, but surprisingly, the backlash never came," Francis says. "People were eating it up... I do my best to handle subjects like this with integrity, and I didn't let any possible reaction to the material determine a single aspect of that process. That's important to do as an artist, at a time when almost all popular musicians let popular opinion dictate what they will or will not say."

Epitaph president Andy Kaulkin, who likens Francis' mix of social commentary and humor to that of comedian George Carlin, heard the song and began courting the rapper. After releasing an album in 2002 with Oakland, Calif.-based Anticon, Francis eventually became the first hip-hop artist signed to Epitaph. The label will issue "A Healthy Distrust" Feb. 8. When Epitaph first signed Francis, there was talk that the Los Angeles-based label would launch a hip-hop imprint. Francis, however, preferred the punk brand.

"I may have been more reluctant to sign with Epitaph if I wasn't the



FRANCIS: BUILT WEB FOLLOWING

first hip-hop act on their label," he says. "Does that make me petty? There were no reservations about the label being punk-oriented. The reservations were about signing to a label of that size and how that would affect my self-made career... It was good that no one set a hip-hop precedent at Epitaph because I felt much more comfortable working with a clean slate."

STREET MARKETING

After signing Francis, Epitaph struck a deal with Minneapolis-based Rhymesayers through hip-hop

albums from Atmosphere and Eyedea & Abilities. Atmosphere's "Seven's Travels" peaked at No. 5 on the *Billboard* Top Independent Albums chart and has sold 136,000 units in the States, according to Nielsen SoundScan.

"We saw ourselves as being just like Epitaph, only seven or 10 years behind them," Rhymesayers CEO Siddiqi says. "We were looking to expand and learn some things; Epitaph wanted to get their feet wet in hip-hop."

During the last year, Epitaph has been extremely active in signing hip-hop artists. This year, Epitaph and its more adult-leaning imprint Anti- will release albums from Blackalicious, the Coup and Danger Mouse. Additionally, through a distribution deal with Qannum, Epitaph will distribute the next Lyrics Born release.

Epitaph GM Dave Hansen says rap and punk are a natural fit. "A lot of the marketing we do for punk is stuff we've taken from people marketing hip-hop records," he says.

The label introduced its audience to Francis by having him appear on last year's *Bad Religion* album, "The Empire Strikes First." Francis, who has a bachelor's degree in journalism

from the University of Rhode Island, already courts a dedicated following. He regularly sells out small clubs in major markets. He has also sold 36,000 units of his Anticon release "Personal Journal."

"I've been with different labels and it's usually out of pure curiosity as to how much better they will be able to do than I can on my own," Francis says. "Epitaph might be the only label who can outwork me."

In January Epitaph released a limited-edition single of "Sea Lion," a Francis collaboration with avant-folk artist Will Oldham. Francis will launch a two-month North American tour Feb. 4.

Hansen says Epitaph, which is distributed through Alternative Distribution Alliance, is planning an initial shipment of 40,000 units. According to retailers, Epitaph's goal of selling 10,000 units in the first week shouldn't be a problem.

"It's going to be big," says Jim Uitz, a buyer with St. Louis-based Vintage Vinyl. "The buzz here is absolutely huge. He has done better than a lot of other underground rappers. I haven't even heard the album, because our staffers keep borrowing the promo."

Black Music Earns Grammy Cachet

How apropos that Black History Month finds black music making a significant chapter in music history. The commercial appeal of R&B and hip-hop is keeping step with their critical acclaim—as evidenced by the multiple Grammy Award nominations for Kanye West, Alicia Keys and Usher (see story, page 1).

Sure, there is the inevitable grouching about who was and wasn't nominated. And the rap nominations point to an unfortunate dilemma: Just where are our female rappers? Terror Squad member Remy Ma is the only nominated female rapper, as the group's summer 2004 anthem "Lean Back," picked up a nod for best rap performance by a duo or group.

Such reservations aside, it's gratifying to witness black music's unbridled popularity, as well as hip-hop's evolution from fad to mainstream fixture and fiscal force.

KNIGHT'S TIME:

"Most singers today have a similar sound; there

are very few who are original." So says one of our music's talented originals, Gladys Knight.

Showing no signs of slowing down in the 50th year of her career, Knight is preparing to record a jazz standards album for her Many Roads label. "I started singing in church," she recalls, "and all through high school I sang with a jazz band, so I learned all those songs by Ella Fitzgerald, Sarah Vaughan and others."

Having won a Grammy Award in 2002 for best traditional R&B vocal album with "At Last," she finds herself back in the nominees' circle this year. Her duet with the late Ray Charles, "Heaven Help Us All," is up for best gospel performance.

"Ray sent me three songs, and we chose 'Heaven,'" Knight recalls. "When I went to his studio to record, I was a little sad because

Rhythm & Blues

By Gail Mitchell
gmitchell@billboard.com



he was so frail. But then the 'other Ray' came out, and it turned out to be a wonderful experience. I'm so grateful I got a chance to say goodbye."

Coincidentally, Jamie Foxx, star of the "Ray" biopic, dueted with Knight on "At Last." She played Foxx's mom in episodes of his hit WB TV series, "The Jamie Foxx Show."

"People didn't know he could play and sing like he does," Knight says. "He's so very talented but still has humbleness in his spirit." Knight is also busy promoting her latest Many Roads release, "One Voice." The inspirational set features Saints Unified Voices, the 100-member multicultural gospel choir Knight founded. Special guest BeBe Winans appears on bonus track "Make Time to Love" (*Billboard*, Jan. 22).

Selecting such favorites as "Pass Me Not" and "He Lives," Knight sought to produce a project reflecting her "one voice" vision.

"I was trying first to choose music that would appeal to the most people," she says. "Then I felt the spirit of doing 'One Voice.' There are all races of people in [God's] church. My choir—with Asians, Caucasians, African-Americans, Brits and Samoans—more displays the spirit of the church. No matter the background, we do praise him with one voice."

Knight returns to performing nightly at the Flamingo in Las Vegas Feb. 8. She has completed a role in the indie film "Unbeatable Harold," opposite Dylan McDermott, and with son Shanga is getting ready to open her third Gladys & Ray's Chicken & Waffles restaurant, in Washington, D.C. (The other two are Atlanta.)

Additionally, Knight is hoping to produce a sequel to the 1986 HBO special "Sisters in the Name of Love," in which she starred with Dionne Warwick and Patti LaBelle.

She has certainly come a long way from the 7-year-old who won the grand prize on TV talent contest "Ted Mack's Amateur Hour."

"I've asked myself why I'm still here, because this industry usually isn't known for people staying around it long," Knight says. "But I'm glad about it because now I know there is singing. He still has work for me to do."

A-SQUARED: Multiple Grammy Award winners Aretha Franklin and Arif Mardin are reuniting on a new project. Mardin is set to produce

Franklin's version of "A House Is Not a Home." The Luther Vandross concert staple is one of the selections from *J Records'* upcoming CD tribute to Vandross, who is recuperating from a near-fatal stroke.

"She sent me a tape of how she wants to do the song," says Mardin, who will fly to Detroit shortly to cut the vocals. "It will be reminiscent of the way she sang it in the '60s and '70s. I'm cutting the track now and I'll be adding strings, just like the good old days."

The man behind such musical
(Continued on page 22)



KNIGHT: JAZZ STANDARDS SET IS NEXT



FEBRUARY 5
2005

Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national survey
panel of core R&B/Hip-Hop stores by Nielsen
SoundScan

LAST WEEK	2 WEEKS AGO	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	49	1	NUMBER 1/GREATEST GAINER THE DOCUMENTARY 1 Week At Number 1	The Documentary	1	52	60	67	BABY BASH SUPE R&B/IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Menage A Trois	32
2	1	1	JOHN LEGEND JOHN LEGEND/IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Get Lifted	1	53	50	58	STEPHANIE MILLS JAY'S MANIFESTO/IMPACT MUSIC (IN 10 US CDS)	Born For This	25
3	2	2	LIJ ON J & THE EAST SIDE BOYZ A ONE SHOT/IMPACT MUSIC (IN 10 US CDS)	Crunk Juice	2	54	52	53	KENNY G K/ARTIST MANAGEMENT/IMPACT MUSIC (IN 10 US CDS)	At Last... The Duets Album	21
4	8	8	FANTASIA FANTASIA/IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Free Yourself	2	55	74	57	B.R. GUNNA BAMA/IMPACT MUSIC (IN 10 US CDS)	B.R. Gunna's Dirty Dirty Vol. 2	55
5	3	3	LUDACRIS LUDACRIS/IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Red Light District	1	56	49	59	NEW EDITION BAC BOW/IMPACT MUSIC (IN 10 US CDS)	One Love	6
6	5	6	T.I. T.I./IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Urban Legends	1	57	55	54	RE KYLE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Happy People/Us Saved Me	1
7	4	5	EMINEM A EMINEM/IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Encore	1	58	75	58	KEITH SWEAT ELEKTRA/IMPACT MUSIC (IN 10 US CDS)	The Best Of Keith Sweat: Make You Sweat	15
8	7	4	DESTINY'S CHILD A COLUMBIA/IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Destiny Fulfilled	1	59	45	55	MUSIQ DEF MUSIQ DEF/IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The New Dancer 2	1
9	8	7	2PAC IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Loyal To The Game	1	60	54	59	CRIME MOP IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Crime Mob	11
10	11	12	CLARA IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Goodies	1	61	56	58	THE ALCHEMIST IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	1st Infatuation	11
11	10	9	MARJO IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Turning Point	2	62	64	62	JO N B IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Stronger Everyday	17
12	9	10	USHER A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Confessions	1	63	58	52	ANITA BAKER IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	My Everything	1
13	12	13	SNOOP DOGG A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	R&B Rhythms & Gospels: The Ministry Project	4	64	53	53	KANYE WEST A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The College Dropout	1
14	11	11	JAZZMINN IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	WY (Urban Mob) vs. Black Soldiers	4	65	52	55	BLACK EYED PEAS A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Elephunk	2
15	15	15	SOUNDTRACK CAPITOL/IMPACT MUSIC (IN 10 US CDS)	Coach Carter	15	66	45	50	DIRTY RAT IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Rockin' Of The Year	65
16	14	14	ASHANTI A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Concrete Rose	2	67	61	57	JADAKISS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Kiss Of Death	1
17	17	17	NELLY A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Suitt	1	68	61	56	R. KELLY & JAY-Z IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Unfinished Business	1
18	16	15	CAMPION A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Purple Rain	4	69	76	71	LIL WYTE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Philly Phamous	6
19	19	19	NAS A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Street's Disciple	2	70	66	71	VARIOUS ARTISTS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Solitary Soldiers Collection Album	65
20	18	16	MANNIE FRESH IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Mind Of Maniac Fresh	16	71	78	78	SO CENT A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Get Rich Or Die Tryin'	1
21	22	22	TRICK DADDY A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	They Made Me Married To The Streets	1	72	79	74	J MOSS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The J Moss Project	36
22	25	25	ANTHONY HAMILTON A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Comin' From Where We From	6	73	72	64	LL COOL J IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Definitive	3
23	21	29	FABOLOUS A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Real Talk	2	74	67	76	TEENA MARIE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	La Dore	3
24	20	26	QUEEN LATIFAH IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Queen Queens Album	11	75	72	72	MICHAEL McDONALD IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Metown Two	29
25	21	21	VARIOUS ARTISTS A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Now 17	4	76	63	69	THE GAME IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Undisputed	2
26	23	24	RAY CHARLES A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Ray (Soundtrack)	7	77	80	77	JAY-Z A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	1
27	34	34	YOUNG BUCK IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Straight Down Calibutte	2	78	87	87	THE GAME IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Undisputed	2
28	32	32	GERALD LEVY IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Do I Speak For The World	7	79	87	87	THE GAME IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Undisputed	2
29	38	38	RUBEN STUDDARD IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	I Need An Angel	6	79	71	47	OL' DIRTY BASTARD IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Outraged: The Official Mixtape	47
30	26	24	THE DIPLOMATS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Diplomatic Immunity 2	8	80	96	96	KIERRA KIKI SHEARD IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	I Owe You	29
31	23	20	JAY RULE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	R.U.L.E.	1	81	92	96	MICHAEL JACKSON IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Number Ones	8
32	34	38	LIVE JENNING IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Live 2002-12	1	82	97	97	LIONEL RICHIE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Definitive Collection	31
33	35	31	CHINGY IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Powerwashed	5	83	97	97	VICKIE WILKINS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Strongin' It All Together	38
34	32	30	NELLY A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Sweet	2	84	86	86	BUCK POWER IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	One Way Or No Way Out	94
35	31	27	LIL WYATNE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Gutter	2	85	82	82	JUVENILE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Greatest Hits	6
36	40	40	US SOUP/IMPACT MUSIC IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The King Of Crunk & B&B: Recording Process	3	86	81	84	THE DIPLOMATS PRESENT JIM JONES IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	On My Way To Church	1
37	36	43	LYONDA BAKER IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Hammer For Me	1	87	75	80	DONALD LAWRENCE & CO. IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	I Speak Love	22
38	34	33	LIL SCOTT IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Beautifully Human: Words And Sounds Vol. 1	1	88	87	87	DE LA SOUL IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Grind	17
39	33	33	AUCIA KAYS A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Diary Of Alicia Keys	5	89	77	91	G-UNIT IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Day For Me	2
40	36	36	RAY CHARLES A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Genius Loves Company	5	90	83	83	VARIOUS ARTISTS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	End Boy's End	6
41	47	47	JOJO A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	John	10	91	86	88	VARIOUS ARTISTS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Gettin' Ready Vol. 2	57
42	41	41	BEYONCE A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Disregarding To Love	1	92	88	88	BEYONCE A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Living Legends	1
43	46	46	AKONE A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Trouble	11	93	84	77	TERROR SHAW IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	True Story	1
44	43	43	BONE THUGS-N-HARMONY IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Greatest Hits	39	94	84	84	TALIB KWELE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Beautiful Struggle	3
45	42	42	GUERILLA BLACK IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Guerrilla City	4	95	86	86	VARIOUS ARTISTS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Metown 15	41
46	39	35	XZIBIT IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Weapons Of Mass Destruction	19	96	88	88	LALAH HATHAWAY IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Outlaw The Sky	36
47	48	50	JOSS STONE IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Mind Body & Soul	15	97	91	83	TWISTA IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Kamikaze	1
48	44	44	YING YOUNG TWINS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	My Brother & Me	6	98	91	81	JACK-O IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Pos Little Rich Girl	12
49	51	51	PTMILL IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	M.I.A.M.I. (Money In A Major League)	7	99	85	85	VARIOUS ARTISTS A IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	No. 14	2
50	56	56	SMOKE NORFUL IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Nothing Without You	15	100	90	90	KEM IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Kemistry	14
51	49	48	VARIOUS ARTISTS IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Source Presents Hip-Hop Hits Volume 3	36						

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Billboard® TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national survey
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Sales data compiled from a Nielsen SoundScan subpanel of core R&B/Hip-Hop stores by					Nielsen SoundScan					Sales data compiled from a Nielsen SoundScan subpanel of core R&B/Hip-Hop stores by				
LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WEEKS	LAST WEEK	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WEEKS					
1	STEVE WONDER	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Number 1/2	51	1	EMINEM A	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Eminem Show	140					
2	STEVE WONDER	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Definitive Collection	41	2	MICHAEL JACKSON	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Thriller	350					
3	RAY CHARLES	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Best Of Ray Charles	4	3	LIJ ON J & THE EAST SIDE BOYZ A	ONE SHOT/IMPACT MUSIC (IN 10 US CDS)	Crunk Juice	465					
4	BOB MARLEY AND THE WALKERS	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Outlaw The Sky	11	4	ALL GREEN A	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Gettin' Ready	293					
5	LAYLAH HATHAWAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Minisession Of Layne Hill	19	5	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
6	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	6	JAY-Z A	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Black Album	24					
7	2PAC	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Loyal To The Game	1	7	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
8	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	8	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
9	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	9	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
10	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	10	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
11	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	11	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
12	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	12	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
13	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	13	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
14	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	14	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
15	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	15	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
16	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	16	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
17	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	17	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
18	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	18	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
19	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	19	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
20	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	20	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
21	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	21	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
22	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	22	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
23	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	23	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
24	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	24	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
25	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	25	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
26	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	26	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
27	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	27	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
28	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	28	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
29	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	29	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
30	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	30	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
31	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	31	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
32	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	32	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
33	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	33	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
34	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	34	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
35	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	35	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
36	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	36	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
37	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	37	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
38	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	38	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
39	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	39	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
40	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	40	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
41	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	41	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
42	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	42	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
43	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	43	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
44	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	44	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
45	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	45	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
46	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	46	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
47	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	47	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
48	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	48	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
49	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	49	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
50	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	50	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
51	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	51	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
52	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	52	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
53	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	53	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
54	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	54	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
55	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	55	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
56	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	56	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
57	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	57	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
58	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	58	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
59	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	59	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
60	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	60	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
61	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	61	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
62	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	62	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
63	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	63	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
64	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	64	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
65	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	65	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
66	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	66	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
67	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	67	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
68	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	68	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
69	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	69	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
70	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	70	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
71	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	71	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
72	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	72	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
73	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	73	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
74	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	74	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
75	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	75	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
76	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	76	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
77	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	77	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
78	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	78	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
79	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	79	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
80	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	80	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
81	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	81	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
82	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	82	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
83	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	83	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
84	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	84	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
85	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	85	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
86	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	86	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
87	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	87	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
88	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	88	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
89	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	89	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
90	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	90	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
91	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	91	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
92	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	92	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
93	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	93	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
94	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	94	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
95	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	95	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
96	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	96	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
97	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	97	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
98	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	98	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
99	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	99	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					
100	MARTIN GAY	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	Love Revolution	1	100	THE NOTORIOUS B.I.G.	IMPACT MUSIC/IMPACT MUSIC (IN 10 US CDS)	The Black Album	120					

LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
	PRICE LISTED (MINIMUM PROMOTION LABEL)		TITLE LISTED (MINIMUM PROMOTION LABEL)		TITLE LISTED (MINIMUM PROMOTION LABEL)
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20
21	21	21	21	21	21
22	22	22	22	22	22
23	23	23	23	23	23
24	24	24	24	24	24
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26	26	26	26	26	26
27	27	27	27	27	27
28	28	28	28	28	28
29	29	29	29	29	29
30	30	30	30	30	30
31	31	31	31	31	31
32	32	32	32	32	32
33	33	33	33	33	33
34	34	34	34	34	34
35	35	35	35	35	35
36	36	36	36	36	36
37	37	37	37	37	37
38	38	38	38	38	38
39	39	39	39	39	39
40	40	40	40	40	40
41	41	41	41	41	41
42	42	42	42	42	42
43	43	43	43	43	43
44	44	44	44	44	44
45	45	45	45	45	45
46	46	46	46	46	46
47	47	47	47	47	47
48	48	48	48	48	48
49	49	49	49	49	49
50	50	50	50	50	50
51	51	51	51	51	51
52	52	52	52	52	52
53	53	53	53	53	53
54	54	54	54	54	54
55	55	55	55	55	55
56	56	56	56	56	56
57	57	57	57	57	57
58	58	58	58	58	58
59	59	59	59	59	59
60	60	60	60	60	60

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have finished within the year

FINDING SANCTUARY: It has been a busy couple of weeks on the business side of black music. The week before **Virgin** announced Grammy Award nominee **Jermaine Dupri's** appointment as president of its new urban music division (see story, page 5).

Continued from page 20

luminaries as Norah Jones, Anita Baker, Donny Hathaway and Hall & Oates was enthusiastic about a new artist that he and son Joe are producing together, singer/guitarist **Raul Midon** (Rhythm & Blues, *Billboard*, Jan. 8). His solo debut is due in May from **Manhattan Records**.

"I'm known to add strings and horns to everything," Mardin says. "But this project was an exercise in restraint. Just like a makeup artist, we would only touch up a few things. His guitar playing hits you like a truck."

Midon's record includes a guest appearance by **Stevie Wonder**. Mardin says working with Midon, who has been blind since birth, led him to relive his experiences in the studio with Wonder 10 years ago. Both artists, Mardin says, "have so much [more] extra perception than us mortals."

Aside from composing music with his son for new opera and jazz quartet projects, Mardin is seven chapters into his autobiography, which he hopes to

Mathew Knowles issued word that his **Music World/Sanctuary Urban Management** now counts **J Records'** No. 1 R&B/pop singer **Mario** as a client. And that's not all: Sanctuary has added former **Sony Music** executive **Max Gousse** and his partner, **Jeremy Geffen**, to its management stable. Among Gousse and Geffen's management clients are **D12** and **D12** member **Bizarre**. Bizarre's solo album is due later this year through **Sanctuary Urban Records**.

MUSICAL IMAGES: Usher fortifies his cache of awards nominations with five nods for the 36th annual NAACP Image Awards, including outstanding male artist and outstanding album. Other multiple nominees include Kanye West, Anthony Hamilton, Alicia Keys, Queen Latifah and Prince. The ceremony is set for March 19 at Los Angeles' Dorothy Chandler Pavilion. Fox will broadcast the event March 25 at 8 p.m. ET/PT.

FEBRUARY 5, 2005

R&B/HIP-HOP

Billboard®

SINGLES SALES™

FEBRUARY 5, 2005

RHYTHMIC AIRPLAY™

Billboard®

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	Gotta Go	DAVID NIXON	1
2	I Changed My Mind	THE NOTORIOUS B.I.G.	1
3	Love My Way	THE NOTORIOUS B.I.G.	1
4	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
5	How Da Hell	THE NOTORIOUS B.I.G.	1
6	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
7	Baby	THE NOTORIOUS B.I.G.	1
8	Let Me Love You	THE NOTORIOUS B.I.G.	1
9	Drop It Like It's Hot	THE NOTORIOUS B.I.G.	1
10	Bring Em Out	THE NOTORIOUS B.I.G.	1
11	What U Do	THE NOTORIOUS B.I.G.	1
12	Go J	THE NOTORIOUS B.I.G.	1
13	Go J	THE NOTORIOUS B.I.G.	1
14	Get Back	THE NOTORIOUS B.I.G.	1
15	Tempted To Touch	THE NOTORIOUS B.I.G.	1
16	Baby	THE NOTORIOUS B.I.G.	1
17	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
18	How Da Hell	THE NOTORIOUS B.I.G.	1
19	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
20	Baby	THE NOTORIOUS B.I.G.	1
21	Let Me Love You	THE NOTORIOUS B.I.G.	1
22	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
23	How Da Hell	THE NOTORIOUS B.I.G.	1
24	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
25	Baby	THE NOTORIOUS B.I.G.	1
26	Let Me Love You	THE NOTORIOUS B.I.G.	1
27	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
28	How Da Hell	THE NOTORIOUS B.I.G.	1
29	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
30	Baby	THE NOTORIOUS B.I.G.	1
31	Let Me Love You	THE NOTORIOUS B.I.G.	1
32	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
33	How Da Hell	THE NOTORIOUS B.I.G.	1
34	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
35	Baby	THE NOTORIOUS B.I.G.	1
36	Let Me Love You	THE NOTORIOUS B.I.G.	1
37	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
38	How Da Hell	THE NOTORIOUS B.I.G.	1
39	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
40	Baby	THE NOTORIOUS B.I.G.	1
41	Let Me Love You	THE NOTORIOUS B.I.G.	1
42	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
43	How Da Hell	THE NOTORIOUS B.I.G.	1
44	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
45	Baby	THE NOTORIOUS B.I.G.	1
46	Let Me Love You	THE NOTORIOUS B.I.G.	1
47	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
48	How Da Hell	THE NOTORIOUS B.I.G.	1
49	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
50	Baby	THE NOTORIOUS B.I.G.	1
51	Let Me Love You	THE NOTORIOUS B.I.G.	1
52	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
53	How Da Hell	THE NOTORIOUS B.I.G.	1
54	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
55	Baby	THE NOTORIOUS B.I.G.	1
56	Let Me Love You	THE NOTORIOUS B.I.G.	1
57	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
58	How Da Hell	THE NOTORIOUS B.I.G.	1
59	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
60	Baby	THE NOTORIOUS B.I.G.	1
61	Let Me Love You	THE NOTORIOUS B.I.G.	1
62	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
63	How Da Hell	THE NOTORIOUS B.I.G.	1
64	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
65	Baby	THE NOTORIOUS B.I.G.	1
66	Let Me Love You	THE NOTORIOUS B.I.G.	1
67	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
68	How Da Hell	THE NOTORIOUS B.I.G.	1
69	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
70	Baby	THE NOTORIOUS B.I.G.	1
71	Let Me Love You	THE NOTORIOUS B.I.G.	1
72	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
73	How Da Hell	THE NOTORIOUS B.I.G.	1
74	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
75	Baby	THE NOTORIOUS B.I.G.	1
76	Let Me Love You	THE NOTORIOUS B.I.G.	1
77	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
78	How Da Hell	THE NOTORIOUS B.I.G.	1
79	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
80	Baby	THE NOTORIOUS B.I.G.	1
81	Let Me Love You	THE NOTORIOUS B.I.G.	1
82	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
83	How Da Hell	THE NOTORIOUS B.I.G.	1
84	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
85	Baby	THE NOTORIOUS B.I.G.	1
86	Let Me Love You	THE NOTORIOUS B.I.G.	1
87	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
88	How Da Hell	THE NOTORIOUS B.I.G.	1
89	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
90	Baby	THE NOTORIOUS B.I.G.	1
91	Let Me Love You	THE NOTORIOUS B.I.G.	1
92	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
93	How Da Hell	THE NOTORIOUS B.I.G.	1
94	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
95	Baby	THE NOTORIOUS B.I.G.	1
96	Let Me Love You	THE NOTORIOUS B.I.G.	1
97	Drop It Like a Hot Bomb	THE NOTORIOUS B.I.G.	1
98	How Da Hell	THE NOTORIOUS B.I.G.	1
99	Oye Mi Canto	THE NOTORIOUS B.I.G.	1
100	Baby	THE NOTORIOUS B.I.G.	1

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	Let Me Love You	THE NOTORIOUS B.I.G.	1
2	1, 2 Step	THE NOTORIOUS B.I.G.	1
3	Lovers And Friends	THE NOTORIOUS B.I.G.	1
4	Deez Inferno	THE NOTORIOUS B.I.G.	1
5	Selmid	THE NOTORIOUS B.I.G.	1
6	How We Do	THE NOTORIOUS B.I.G.	1
7	Drop It Like It's Hot	THE NOTORIOUS B.I.G.	1
8	Meakin' It	THE NOTORIOUS B.I.G.	1
9	Get Back	THE NOTORIOUS B.I.G.	1
10	Bring Em Out	THE NOTORIOUS B.I.G.	1
11	Grass Out	THE NOTORIOUS B.I.G.	1
12	Grass Out	THE NOTORIOUS B.I.G.	1
13	Grass Out	THE NOTORIOUS B.I.G.	1
14	Grass Out	THE NOTORIOUS B.I.G.	1
15	Grass Out	THE NOTORIOUS B.I.G.	1
16	Grass Out	THE NOTORIOUS B.I.G.	1
17	Grass Out	THE NOTORIOUS B.I.G.	1
18	Grass Out	THE NOTORIOUS B.I.G.	1
19	Grass Out	THE NOTORIOUS B.I.G.	1
20	Grass Out	THE NOTORIOUS B.I.G.	1
21	Grass Out	THE NOTORIOUS B.I.G.	1
22	Grass Out	THE NOTORIOUS B.I.G.	1
23	Grass Out	THE NOTORIOUS B.I.G.	1
24	Grass Out	THE NOTORIOUS B.I.G.	1
25	Grass Out	THE NOTORIOUS B.I.G.	1
26	Grass Out	THE NOTORIOUS B.I.G.	1
27	Grass Out	THE NOTORIOUS B.I.G.	1
28	Grass Out	THE NOTORIOUS B.I.G.	1
29	Grass Out	THE NOTORIOUS B.I.G.	1
30	Grass Out	THE NOTORIOUS B.I.G.	1
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89	Grass Out	THE NOTORIOUS B.I.G.	1
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95	Grass Out	THE NOTORIOUS B.I.G.	1
96	Grass Out	THE NOTORIOUS B.I.G.	1
97	Grass Out	THE NOTORIOUS B.I.G.	1
98	Grass Out	THE NOTORIOUS B.I.G.	1
99	Grass Out	THE NOTORIOUS B.I.G.	1
100	Grass Out	THE NOTORIOUS B.I.G.	1

Compiled from a random sample of discs supplied by independent record stores. For more information on the R&B/HIP-HOP charts, visit www.billboard.com. For more information on the RHYTHMIC AIRPLAY charts, visit www.billboard.com. For more information on the SINGLES SALES charts, visit www.billboard.com. For more information on the R&B/HIP-HOP charts, visit www.billboard.com. For more information on the RHYTHMIC AIRPLAY charts, visit www.billboard.com. For more information on the SINGLES SALES charts, visit www.billboard.com.

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Billboard HOT RAP TRACKS ™				
Airplay monitored by  Nielsen Broadcast Data Systems				
LAST WEEK	TITLE (ARTIST)	PROMOTION LABEL	Artist	
1	LOVERS AND FRIENDS	(107) NINEBOT (1) 105	4 Weeks At Number 1 Lil Jon & The East Side Boys Featuring Underoos & Ludacris	
2	HOW WE DO	THE GAME FEATURING 50 CENT	The Game Featuring 50 Cent	
3	DISCO INFERNAL	50 CENT	50 Cent	
4	DRIP IT LIKE IT'S HOT	SWAGG DADDY FEATURING PHARRELL	Swagg Daddy Featuring Pharrell	
5	BROING ME OUT	TL	TL	
6	KARMA	LYRICAL BANKS FEATURING AVALON	Lyrical Banks Featuring Avalon	
7	GET BACK	LUDACRIS	Ludacris	
8	WONDERFUL	JAY-Z FEATURING R. KELLY & ASHANTI	Jay-Z Featuring R. Kelly & Ashanti	
9	SOME CUT	TRILLVILLE FEATURING CUNTY	Trillville Featuring Cunt	
10	WHAT U GON' DO	LIL JON & THE EAST SIDE BOYS FEATURING LIL SCRAPPEY	Lil Jon & The East Side Boys Featuring Lil Scrappy	
11	NEW YORK	JAY-Z FEATURING FAT JOE & JADAKISS	Jay-Z Featuring Fat Joe & Jadakiss	
12	U MAKE ME WANNA	JADAKISS FEATURING MERIKA CUREY	Jadakiss Featuring Merika Carey	
13	GASOLINA	DADDY YANKEE	Daddy Yankee	
14	LET'S GET BLOWN	SWAGG DADDY	Swagg Daddy	
15	U DON'T KNOW ME	TL	TL	
16	CANDY SHOP	50 CENT FEATURING OLIVIA	50 Cent Featuring Olivia	
17	MOCKINGBIRD	EMINEM	Eminem	
18	LEAN BACK	TEREK SQUAD	Terek Squad	
19	LET'S GO	TRICK DADDY FEATURING LIL JON & TORONTO	Trick Daddy Featuring Lil Jon & Toronto	
20	BABY	FABOLOUS FEATURING MIKA SHERRY	Fabulous Featuring Mika Sherry	
21	GO D.J.	LIL WAYNE	Lil Wayne	
22	HOPE	TRAVIS FEATURING FAITH EVANS	Travis Featuring Faith Evans	
23	SHORTY WANNA RIDE	YOUNG BUCK	Young Buck	
24	OVER AND OVER	NEELY FEATURING TIM MCGRAW	Neely Featuring Tim McGraw	
25	SUGAR (GIMME SOME)	TRICK DADDY FEATURING LUDACRIS, LIL' KIM & CEE-LO	Trick Daddy Featuring Ludacris, Lil' Kim & Cee-Lo	

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FEBRUARY 5
2005

Billboard HOT R&B/HIP-HOP SINGLES & TRACKS™

LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist	PEAK POSITION
1	1	1	LET ME LOVE YOU	Travis Mayweather	6 Weeks At Number 1	Men II	1
2	2	2	LOVERS AND FRIENDS	Li Jai & The East Side	First Featuring Lil' Romeo & Lil' Wayne	2	2
3	3	3	SOLID	Destiny's Child Featuring Usher	4	3	3
4	6	6	HOW WE DO	The Game Featuring 50 Cent	4	4	4
5	4	5	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100	Clare Featuring Missy Elliott	4	5	5
6	7	8	BRING EM OUT	Usher	6	6	6
7	8	7	DISCO INFERNO	50 Cent	7	7	7
8	6	4	DROP IT LIKE IT'S HOT	Snoop Dogg Featuring Pharell	1	8	8
9	12	12	KARMA	Lloyd Banks Featuring Arsenio	6	9	9
10	17	17	TRUTH IS	Destiny's Child	10	10	10
11	9	9	GET BACK	Ludacris	9	11	11
12	16	16	SOME CUT	Trillville Featuring Cuffy	12	12	12
13	15	15	ORDINARY PEOPLE	John Legend	13	13	13
14	11	11	CHARLIE	Anthony Hamilton	3	14	14
15	26	37	CAUGHT UP	Usher	15	15	15
16	14	13	WONDERFUL	Ju Reek Featuring R. Kelly & Ashanti	3	16	16
17	11	10	ONLY U	Ashanti	10	17	17
18	20	26	O	Demetrius	18	18	18
19	24	27	I DON'T KNOW ME	Usher	19	19	19
20	18	15	MY BOO	Usher And Alicia Keys	17	20	20
21	21	21	DIARY	Alicia Keys Featuring Toni T	21	21	21
22	21	17	KARMA	Alicia Keys	17	22	22
23	19	16	WHAT U GON' DO	Li Jai & The East Side	13	23	23
24	25	20	LET'S GET BLOWN	Snoop Dogg	7	24	24
25	12	14	U MAKE ME WANNA	Jadakiss Featuring Mariah Carey	7	25	25
26	23	34	BEAT	Falchons Featuring Mike Sherry	26	26	26
27	23	14	NEW	Ju Reek Featuring Jay-Z & Jadakiss	14	27	27
28	40	48	HOPE	Twista Featuring Faith Evans	28	28	28
29	22	22	G.O.D.	Lil Wayne	4	29	29
30	31	36	OKAY	Nivea Featuring Li Jai & YoungBloodZ	30	30	30
31	43	43	CANDY SHOP	50 Cent	31	31	31
32	44	58	IT'S LIKE THAT	Marshall Crenshaw	32	32	32
33	51	61	DOWN AND OUT	Con'Zon Featuring Kanye West & Snoop Dogg	33	33	33
34	29	25	SHORTY WANNA RIDE	Young BloodZ	8	34	34
35	56	67	BABY MANNA	Usher	35	35	35
36	30	33	LEAN BACK	Terror Squad	1	36	36
37	57	72	1 THING	Arane	37	37	37
38	41	41	WHATEVER	Jill Scott	38	38	38
39	33	28	LET'S GO	Trick Daddy Featuring Lil Jon & Twista	10	39	39
40	46	46	I'M A BUST (HUSTLA'S ANTHEM)	Tyga	39	40	40
41	39	39	COUNTRY BOY	Anita Baker	42	41	41
42	48	43	HOW DOES IT FEEL	Clare Featuring Puffy	36	42	42
43	30	36	GOODIES	Clare Featuring Puffy	36	43	43
44	32	32	I SMOKE I DRANK	Body Head Featuring Puffy	30	44	44
45	32	32	I CHANGED MY MIND	Keyshia Cole	23	45	45
46	38	44	IF I AIN'T GOT YOU	Alicia Keys	17	46	46
47	57	57	HATE IT OR LOVE IT	The Game Featuring 50 Cent	47	47	47
48	51	42	GET RIGHT	Jennifer Lopez	48	48	48
49	47	47	GAZOLINA	Diddy	49	49	49
50	32	32	LOSE MY BREATH	Destiny's Child	50	50	50
51	60	74	SUGAR (GIMME SOME)	Trick Daddy Featuring Ludacris	51	51	51
52	54	54	FOREVER, FOR ALWAYS, FOR LOVE	Lil' Romeo	52	52	52
53	53	53	PRETTY GIRL	MG	53	53	53
54	53	53	SPOILED	Jesse James	54	54	54
55	52	51	TAKE ME HOME	Terror Squad	55	55	55
56	52	52	ONE MILE CATION	R. Kelly	56	56	56
57	59	59	ONE MILLION TIMES	Gerald Levert	57	57	57
58	59	59	THROWBACK	Lance Armstrong	58	58	58
59	50	53	SLOW DOWN	Daddy Yankee	59	59	59
60	62	66	DON'T WORRY	Chicago Featuring Janet Jackson	60	60	60
61	71	71	EVERYTHING YOU GO AWAY	Brian McKnight	61	61	61
62	65	71	STILL TIPPIN	Mike Jones Featuring Slim Thug & Paul Wall	62	62	62
63	63	63	NUMBER ONE SPOT	Ludacris	63	63	63
64	68	68	GUESS WHO LOVES YOU MORE	Rahmon DeVaughn	64	64	64
65	52	52	HOLD YOUR OWN	The Alchemist Featuring Prodigy, Illa Shava & Jay-Z	65	65	65
66	56	56	Ghetto	Akay	66	66	66
67	63	63	THAT'S WHAT IT'S MADE FOR	Usher	67	67	67
68	63	63	GIVE ME THAT	Webbie Featuring Benji	68	68	68
69	63	63	I CAN'T STOP LOVING YOU	Kim	69	69	69
70	61	55	YOU'RE THE ONE	Gavriel Black Featuring Mario Winans	70	70	70
71	62	62	GIRLFRUIT	Brooke Valentine Featuring Lil Jon & Big Boi	71	71	71
72	76	76	WOBLE & SHAKE IT	Tampa Featuring Dave Couper & David Banner	72	72	72
73	69	66	LIKE A BOSS	Slim Thug	73	73	73
74	76	76	OH	Clare Featuring Ludacris	74	74	74
75	65	65	THUGS GET LONELY TOO	2Pac Featuring Nas	75	75	75
76	77	77	MAKE UP	The O'Jays	76	76	76
77	67	70	I'VE GOT YOUR MAN	Lucy Lee	77	77	77
78	76	76	CAN'T WAIT	Avant	78	78	78
79	73	73	OVER AND OVER	YoungBloodZ	83	79	79
80	82	82	STAY FOR A WHILE	Ange Stone Featuring Anthony Hamilton	80	80	80
81	78	78	FEEL U GOOD	R. Kelly	81	81	81
82	83	84	DATZ ME	YoungBloodZ	82	82	82
83	83	83	SHYNE ON	Bahy Featuring Lil Wayne	83	83	83
84	83	83	TURN DA LIGHTS OFF	Terror Squad	84	84	84
85	99	99	WHERE WERE YOU	Usher	85	85	85
86	79	75	NA-NANA	Nelly Featuring Jazze Phiz	86	86	86
87	81	77	THE POTION	Ludacris	87	87	87
88	84	89	SO SEXY CHAPTER II (LIKE THIS)	Twista Featuring R. Kelly	88	88	88
89	92	91	S.A.N.T.A.N.A.	The Diplomats	89	89	89
90	85	83	STILL	Tina	90	90	90
91	92	90	TURNIN' ME ON	Nia Shay	91	91	91
92	93	93	RICH GIRL	Green Stained	92	92	92
93	100	87	CRUNK MUZIK	Jim Jones Featuring Cam & Jazze	93	93	93
94	86	86	VIRGO	Nas & Ludacris	94	94	94
95	93	90	ENCORE	Emmin Featuring The Doc & 50 Cent	95	95	95
96	93	93	DAMMIT MAN	Pitbull Featuring Picabo	96	96	96
97	93	93	BOTTLE ACTION	Miss B	97	97	97
98	98	98	3 KINGS	Slim Thug Featuring T.I. & Bun B	98	98	98
99	97	97	WESTSIDE STORY	The Game Featuring 50 Cent	99	99	99

Shift To U.S. Signings Drives Disa's Sales

BY LILIA COBO

Disa Records has long been regarded as a powerful force in the regional Mexican marketplace. But since 2002, the label has seen its sales grow and its market share rise to unprecedented levels.

In 2004, according to Nielsen SoundScan, Disa's share of the U.S. Latin music market was 13.05%—higher than majors like Warner, BMG and EMI—and up dramatically from its 8.45% share in 2003.

Disa executives say the label is continuing its growth, fueled by the Feb. 1 bow of Monterrey de Durango's new album, "Y Sigue La Mata Dardo," as well as March and April releases by Horoscopos de Durango and Patrulla 81.

All of these groups are part of the *duranguense* movement that Disa has spearheaded, and all have been instrumental in the label's nearly 80% increase in sales during the past year. *Duranguense* (which is, literally, music from the Mexican state of Durango) is a danceable mix of acoustic banda elements and synthesizers.

Former and current factors fueling Disa's growth is Univision Music Group's acquisition of 50% of the company in 2001. (Univision is slated to buy the remaining 50% in 2006.)

Since the sale, Disa has continued to function autonomously with its own marketing, promotion, A&R and sales departments, although the two companies are in constant communication.

The sale also placed Disa under the Universal Music & Video Distribution banner and gave the label a budget for TV campaigns on Univision-owned networks.

"TV has been very important," says Domingo Chávez, who heads Disa's U.S. operation. "Those groups we signed initially, to have a spot [say], 'Monterrey de Durango, creators of [dance step] El Paso Duranguense,' that starts to have an impact. I think it had a big influence."

Disa was founded in Monterrey, Mexico, and continues to have offices there. It has been owned and operated by Chávez and his siblings. In the United States, the label was first distributed by EMI Latin, which was then headed by current Univision Music Group president/CEO José Behar. Chávez describes his relationship with Behar and Univision as "flexible, with excellent communication."

Behar calls the Chávez family "very talented people. They are one of the most dedicated music business families, and they have a great knack for discovering new talent. That's why it was so enticing for us to buy

half the company."

Following the Univision acquisition, several things changed for Disa. First, Chávez moved to the United States, the



first family member to be based-state. Second, the label, which had relied on home-grown Mexican talent, began to actively seek U.S.-based artists.

"We had seen sales go down and down in Mexico, and go up in the United States," says Chávez, who cites rampant piracy and economic woes as the culprits for the sales decline in his homeland. "Things were the opposite from five years ago, where you sold three copies in Mexico for every copy sold here. We had to come with the idea of finding talent here."

Chávez discovered a gold mine in Chicago, where several groups, in-

cluding Monterrey de Durango, had loyal followings but had not been exploited elsewhere. "Attention was centered on Los Angeles and Miami," he says. "And Chicago was forgotten, even though there are many Mexicans there."

Following Monterrey de Durango's success in 2003, other *duranguense* groups broke out of Chicago. And while other labels joined the movement, Disa was particularly successful with Monterrey de Durango, Horoscopos de Durango and Patrulla 81.

Now, Chávez says, a majority of his new acts are from the United States and 50% of his roster is based stateside.

"U.S. groups are the ones people seek, dance to and listen to here. We release them here first, make them hit here first and then take them to Mexico," Chávez says.

While Chávez is the first to acknowledge that the *duranguense* movement has been instrumental to the label's recent growth, other elements have been involved. Disa is in many ways a traditional company—it has yet to explore digital downloads or ringtones, for example—but it is also progressive and adaptable.

The company counts some 200 employees and 70 acts on its roster. It has savvy A&R, along with its own publishing arm, which, according to Chávez, is nearly as profitable as the

label. While Disa artists aren't required to sign with Disa Publishing, most do.

Disa cuts costs dramatically by recording, mixing and mastering most of its albums in its Monterrey studios. Production and design are handled in Mexico, further lowering costs.

At a sales level, Disa keeps its prices low: the average album sells for \$7 to retailers. The company sets its prices in Mexico on par with those in the States, to avoid parallel imports.

According to Disa executive VP of sales and marketing Jeff Young, all elements have contributed to increased sales for all of the label's accounts, from independent one-stop to mass merchants.

"The Wal-Mart and Kmart customer is the Disa customer," Young says, citing the affordability of the albums.

Will 2005 be another good year? Disa is banking on its established *duranguense* stars for hefty sales. But it is also pushing several new acts in the *tercera caliente* subgenre, which is similar to *duranguense*. They include duo Toño y Freddy, whose album is due in March.

FOR THE RECORD

Artist Rogelio Martínez was misidentified in a photo that appeared in the Jan. 15 issue.

Anthony Likely To Enjoy Big Grammy Night

The Latin Grammy Awards, held in September, had 43 categories in which to celebrate Latin music. Following that presentation, it is a bit disconcerting to see so many different styles of Latin music seemingly haphazardly mashed together in the Latin field for the mainstream Grammys, which will be presented Feb. 13.

Here, rap dukes it out with alternative and edgy pop in the best Latin rock/alternative album category. *Ranchero* plays against *grupero* and *norteno* in the maddeningly broad best Mexican/Mexican-American album category. And the best Tejano and best traditional tropical album categories are largely repositories for albums few people have even heard of, let alone listened to.

By the same token, it's worth noting that two non-Latin categories, best traditional world music album and best contemporary world music album, are dominated by Latin (including Spanish) titles.

But, in keeping with tradition, Latin *Notas* will stick with the Latin categories in doing out our take on who should win and who will win.

BEST LATIN POP ALBUM: Should win: A tie between **Diego Torres'** "Diego Torres: MTV Unplugged" (BMG) and **Carlos Vives'** "El Rock de Mi Tierra" (EMI Latin). The first for being one of the finest "MTV Unplugged" sets in recent memory—a blend of taste and good commercial music. As for Vives, he may not have sold as well as expected, but "El Rock" shows that there are no boundaries within a genre. I wouldn't have placed this *callejero* rock album in a pop category, but even here, it stands out.

Will win: **Marc Anthony's** "Sin Mistras" (Sony) will shine between shining moments and run of the mill. But the vocals are as glorious as only Anthony can make them. And his name is more widely recognized than anyone else's.

BEST LATIN ROCK/ALTERNATIVE ALBUM: Should win: **Like Carlos Vives** in the pop album category,

urban/regional pioneer **Alvord** went the extra mile with his "Korn 104.9 Radio Compa" (Univision), an album that blends grit and musicality.

Will win: **Juanes'** "Mi Sangre" (Surreal/Universal) may not be particularly innovative, but it boasts strong



songs and shines with poetic lyricism. And he's a Grammy favorite.

BEST TRADITIONAL TROPICAL LATIN ALBUM: Should and will win: In a sea of quaintness and little-known names, we have to go with bassist **Israel Lopez Cachao's** "Ahora Sí!" (Univision). No one else in this bunch has Cachao's name recognition (just think Andy Garcia) paired with the musical credibility. In addition, unlike his

competitors, Cachao had the virtue of including his own, new compositions, as opposed to rehabilitating old Cuban material.

BEST SALSA/MERENQUE ALBUM: Should win: This category hasn't been this exciting in years. These are all top albums. But my favorite is **Gilberto Santa Rosa's** "Travesía" (Sony), a thrilling mix of tropical styles elevated by the artist's fine voice.

Will win: **Marc Anthony's** "Válid La Pena" (Sony), thanks to its vocals and **Sergio George's** salsa arrangements, which in many cases improve upon the originals found in the pop category.

BEST MEXICAN/MEXICAN-AMERICAN ALBUM: Should win: An even toss between **Intocable's** "Intimamente" (EMI) and **Los Temerarios'** "Veintiseis" (Fonovisa). The former went out on a limb by recording a regional Mexican album in an acoustic setting. An unusual concept, and it works. The latter has released what may be the group's best album ever.

Will win: Perennial favorite **Ramón Ayala y Sus Bravos del Norte** with "Tiere En Tus Manos" (Freddie Records), who are just as consistent and worthy as well.



ANTHONY: UP FOR TWO AWARDS

SALUTE TO SANTANA: Carlos Santana will be honored as a BMI Icon at the 12th annual BMI Latin Awards, slated for April 21 at The Four Seasons Hotel in Las Vegas.

This marks the first time an Icon award—given in recognition of "unique and indelible influence on generations of music makers"—will be presented during the Latin Awards. Past Icons include **Chuck Berry, James Brown and Dolly Parton.**

The awards honor the songwriters and publishers of the most-played Latin songs on U.S. radio and TV. Awards given out include Latin song, songwriter and publisher of the year.

FEBRUARY 5
2005

Billboard

TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM	LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM	
1	1	26	NUMBER 1 / GREATEST GAINER	7 Weeks At Number 1	51	52	25	CHRISTIAN CASTRO	Hay Queirao Sonar	13					52	47	52	JOSE ALFREDO JIMENEZ	Teceras Musicales	24
			DADDY YANKEE	EL CAPITAN (REVENIR) (18 CD) [M]																
2	3	3	VARIOUS ARTISTS	Chosen Few: El Documental	53	59	73	LOS BUKIS	25 Jovenes Musicales	3					54	51	61	DON OMAR	The Last Don	2
			ORION FIVE (MEXICO) (REVENIR) (18 CD) [M]																	
3	2	2	VARIOUS ARTISTS	15 Duranguenses De Corazon	55	55	40	LA OREJA DE VAN GOGH	La Oreja De Van Gogh En Directo	22					55	40	40	LA OREJA DE VAN GOGH	La Oreja De Van Gogh En Directo	22
			EL CANTO DE LOS ANGELES (18 CD) [M]																	
4	6	2	JUANES	MI Sangre	56	60	59	SIN BANDERA	De Viaje	6					56	60	59	SIN BANDERA	De Viaje	6
			EL CANTO DE LOS ANGELES (18 CD) [M]																	
5	4	1	VARIOUS ARTISTS	Parranda Tequilera 2000	57	50	44	MARC ANTHONY	Amar Sin Mentiras	1					57	44	44	MARC ANTHONY	Amar Sin Mentiras	1
			VARIOUS ARTISTS																	
6	4	1	LUIS MIGUEL	Mexico En La Piel	58	57	47	VARIOUS ARTISTS	Los Sembrados Duranguenses Del Ano	6					58	47	47	VARIOUS ARTISTS	Los Sembrados Duranguenses Del Ano	6
			EL CANTO DE LOS ANGELES (18 CD) [M]																	
7	9	14	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego	59	66	60	LOS TUCANES DE Tijuana	En Vivo En La Sierra	38					59	66	60	LOS TUCANES DE TIJUANA	En Vivo En La Sierra	38
			EL CANTO DE LOS ANGELES (18 CD) [M]																	
8	8	8	GRUPO CLIMAX	Za Za Za	60	65	69	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	1					60	65	69	GRUPO MONTEZ DE DURANGO	En Vivo Desde Chicago	1
			REVENIR (18 CD) [M]																	
9	7	5	MARCO ANTONIO SOLIS	Razon De Solera	61	54	58	PEPE AGUILAR	No Soy De Nadie	6					61	54	58	PEPE AGUILAR	No Soy De Nadie	6
			REVENIR (18 CD) [M]																	
10	7	5	RICARDO ARJONA	Solo	62	NEW		VARIOUS ARTISTS	Tercera Caliente Mix	62					62	NEW		VARIOUS ARTISTS	Tercera Caliente Mix	62
			REVENIR (18 CD) [M]																	
11	13	14	LOS TEMERARIOS	La Mejor... Coleccion	63	58	55	LA OREJA DE VAN GOGH	La Oreja De Van Gogh En Directo	9					63	58	55	LA OREJA DE VAN GOGH	La Oreja De Van Gogh En Directo	9
			REVENIR (18 CD) [M]																	
12	18	6	HECTOR "EL BAMBINO"	Hector "El Bambino" Presenta Los Anormales	64	61	51	ANA BARBARA	Lo Que Tu Cuento Mientras Te Haces La Dormida	6					64	61	51	ANA BARBARA	Lo Que Tu Cuento Mientras Te Haces La Dormida	6
			REVENIR (18 CD) [M]																	
13	12	13	K-PAZ DE LA SIERRA	Pensados En Ti	65	68	60	YOLANDA PEREZ	El Quinto Trago	4					65	68	60	YOLANDA PEREZ	El Quinto Trago	4
			REVENIR (18 CD) [M]																	
14	11	11	VARIOUS ARTISTS	Los Mas Bellos Del Pacifico Duranguense	66	63	72	YOLANDA PEREZ	El Quinto Trago	4					66	63	72	YOLANDA PEREZ	El Quinto Trago	4
			REVENIR (18 CD) [M]																	
15	14	11	LOS TEMERARIOS	Regalo De Amor	67	64	54	YOLANDA PEREZ	El Quinto Trago	4					67	64	54	YOLANDA PEREZ	El Quinto Trago	4
			REVENIR (18 CD) [M]																	
16	18	7	VARIOUS ARTISTS	Regueton Super Hits	68	67	74	YOLANDA PEREZ	El Quinto Trago	4					68	67	74	YOLANDA PEREZ	El Quinto Trago	4
			REVENIR (18 CD) [M]																	
17	25	8	GRUPO EXTERMINADOR	30 Recuerdos	69	72	74	YOLANDA PEREZ	El Quinto Trago	4					69	72	74	YOLANDA PEREZ	El Quinto Trago	4
			REVENIR (18 CD) [M]																	
18	23	6	CARDENALES DE NUEVO LEON	La Mejor... Coleccion	70	69	65	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	En Vivo Desde Chicago	1					70	69	65	MARCO ANTONIO SOLIS & JOAN SEBASTIAN	En Vivo Desde Chicago	1
			REVENIR (18 CD) [M]																	
19	17	14	MONCHY & ALEXANDRA	Hasta El Fin	71	70	56	GRUPO BRYNDIS	El Quinto Trago	4					71	70	56	GRUPO BRYNDIS	El Quinto Trago	4
			REVENIR (18 CD) [M]																	
20	15	7	GLORIA TREVI	Como Nace El Universo	72	71	48	YOLANDA PEREZ	El Quinto Trago	4					72	71	48	YOLANDA PEREZ	El Quinto Trago	4
			REVENIR (18 CD) [M]																	
21	24	27	JAVIER SOLIS	Teceras De Coleccion	73	67	70	MARCO ANTONIO SOLIS	En Vivo Desde Chicago	1					73	67	70	MARCO ANTONIO SOLIS	En Vivo Desde Chicago	1
			REVENIR (18 CD) [M]																	
22	20	19	LUNYUNES	La Trayectoria	74	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					74	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
23	28	14	LOS TIGRES DEL NORTE	30 Nortenos Famosos	75	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					75	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
24	27	8	LIBERACION	La Mejor... Coleccion	76	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					76	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
25	17	16	DON FRANCISCO	Mi Homaje Gigante A La Musica Nortena	77	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					77	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
26	29	23	VICENTE FERNANDEZ	Teceras De Coleccion	78	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					78	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
27	15	7	JUAN LUIS GUERRA	Pera Ti	79	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					79	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
28	21	20	ALEJANDRO FERNANDEZ	A Corazon Abierto	80	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					80	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
29	22	13	BANDA EL RECORDO	En Vivo	81	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					81	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
30	40	21	ADAN CHALINO SANCHEZ	Mc Historias	82	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					82	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
31	36	30	LOS CAMALANTES	Teceras De Coleccion: Puro Rancheras	83	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					83	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
32	34	37	INTOCABLE	Momentos De Coleccion	84	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					84	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
33	33	7	LOS TUCANES DE TIJUANA	El Viro Del Amor	85	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					85	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
34	44	8	LOS INMIC	30 Recuerdos	86	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					86	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
35	35	32	JENNIFER PENA	Hoy... Reunion	87	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					87	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
36	38	47	VARIOUS ARTISTS	Los 30 Sembrados Del Ano 7 Aros Vieron	88	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					88	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
37	49	53	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey	89	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					89	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
38	43	45	VARIOUS ARTISTS	Arcoiris Musical Mexicano 2005	90	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					90	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
39	49	53	LOS TEMERARIOS	Venustiano	91	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					91	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
40	49	53	LOS BUKIS	La Mejor De Nosotros 1972-1986	92	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					92	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
41	46	42	RIGO TOVAR	30 Recuerdos	93	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					93	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3
			REVENIR (18 CD) [M]																	
42	53	56	JULIETA VENEGAS	SI	94	62	51	VARIOUS ARTISTS	Agapeas Duranguenses	3					94	62	51	VARIOUS ARTISTS	<	

REGIONAL MEXICAN AIRPLAY					
WEEK		ARTIST		TITLE	
WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST
WEEK	ARTIST	WEEK	ARTIST	WEEK	ARTIST
1	LOS VIKINGS	1	LOS VIKINGS	41	LOS VIKINGS
2	LOS VIKINGS	2	LOS VIKINGS	42	LOS VIKINGS
3	LOS VIKINGS	3	LOS VIKINGS	43	LOS VIKINGS
4	LOS VIKINGS	4	LOS VIKINGS	44	LOS VIKINGS
5	LOS VIKINGS	5	LOS VIKINGS	45	LOS VIKINGS
6	LOS VIKINGS	6	LOS VIKINGS	46	LOS VIKINGS
7	LOS VIKINGS	7	LOS VIKINGS	47	LOS VIKINGS
8	LOS VIKINGS	8	LOS VIKINGS	48	LOS VIKINGS
9	LOS VIKINGS	9	LOS VIKINGS	49	LOS VIKINGS
10	LOS VIKINGS	10	LOS VIKINGS	50	LOS VIKINGS
11	LOS VIKINGS	11	LOS VIKINGS	51	LOS VIKINGS
12	LOS VIKINGS	12	LOS VIKINGS	52	LOS VIKINGS
13	LOS VIKINGS	13	LOS VIKINGS	53	LOS VIKINGS
14	LOS VIKINGS	14	LOS VIKINGS	54	LOS VIKINGS
15	LOS VIKINGS	15	LOS VIKINGS	55	LOS VIKINGS
16	LOS VIKINGS	16	LOS VIKINGS	56	LOS VIKINGS
17	LOS VIKINGS	17	LOS VIKINGS	57	LOS VIKINGS
18	LOS VIKINGS	18	LOS VIKINGS	58	LOS VIKINGS
19	LOS VIKINGS	19	LOS VIKINGS	59	LOS VIKINGS
20	LOS VIKINGS	20	LOS VIKINGS	60	LOS VIKINGS
21	LOS VIKINGS	21	LOS VIKINGS	61	LOS VIKINGS
22	LOS VIKINGS	22	LOS VIKINGS	62	LOS VIKINGS
23	LOS VIKINGS	23	LOS VIKINGS	63	LOS VIKINGS
24	LOS VIKINGS	24	LOS VIKINGS	64	LOS VIKINGS
25	LOS VIKINGS	25	LOS VIKINGS	65	LOS VIKINGS
26	LOS VIKINGS	26	LOS VIKINGS	66	LOS VIKINGS
27	LOS VIKINGS	27	LOS VIKINGS	67	LOS VIKINGS
28	LOS VIKINGS	28	LOS VIKINGS	68	LOS VIKINGS
29	LOS VIKINGS	29	LOS VIKINGS	69	LOS VIKINGS
30	LOS VIKINGS	30	LOS VIKINGS	70	LOS VIKINGS
31	LOS VIKINGS	31	LOS VIKINGS	71	LOS VIKINGS
32	LOS VIKINGS	32	LOS VIKINGS	72	LOS VIKINGS
33	LOS VIKINGS	33	LOS VIKINGS	73	LOS VIKINGS
34	LOS VIKINGS	34	LOS VIKINGS	74	LOS VIKINGS
35	LOS VIKINGS	35	LOS VIKINGS	75	LOS VIKINGS
36	LOS VIKINGS	36	LOS VIKINGS	76	LOS VIKINGS
37	LOS VIKINGS	37	LOS VIKINGS	77	LOS VIKINGS
38	LOS VIKINGS	38	LOS VIKINGS	78	LOS VIKINGS
39	LOS VIKINGS	39	LOS VIKINGS	79	LOS VIKINGS
40	LOS VIKINGS	40	LOS VIKINGS	80	LOS VIKINGS

Complied from a national sample of people supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 96 stations (38 Latin Pop, 14 Tropical, 1 Regional Mexican) are electronically monitored 24 hrs., 7 days a week. Songs ranked by Audience Impressions. * Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 10 weeks will generally not receive a bullet, even if it continues to increase in audience. Nielsen Broadcast indicates songs with largest audience growth. ** Records are not in audience chart. Record being played in a station's playlist first. Sources: below the top 20 are removed from the chart after 26 weeks. © 2005, VNU Business Media, Inc. Radio Impressions.

Thievery Corp. Goes 'Cosmic'

BY MICHAEL PAOLETTA

With three studio albums to its credit, Washington, D.C.-based duo Thievery Corporation has effortlessly crafted a musical style that many have dubbed the Thievery Corporation sound. Warm, lush and elegant, that "sound" has been influenced by hip-hop, dub, bossa nova, dance/electronic, soul and jazz.

While the act's fourth full-length recording, "The Cosmic Game," retains these elements, it also finds Thievery Corporation's Eric Hilton and Rob Garza sneaking in some hefty dollops of psychedelic pop and alternative rock. The duo's rhythmically rich sound just got richer and more mature.

Coinciding with this fresh-sounding sonic fusion is timely and poignant storytelling.

MORE POLITICALLY, SOCIALLY CONSCIOUS

According to Garza, he and Hilton were reading a lot of conspiracy theories and "mind-opening literature" prior to laying down the foundation for "The Cosmic Game," which arrives Feb. 22 via the duo's Caroline-distributed label, ESL Music. "We wanted to expand on what we had done before. So, we got deeper with subject matter and sounds."

Hilton smiles approvingly and adds, "Current events inspired a lot of the songwriting. 'The Cosmic Game' could be construed as our most political and socially conscious album."

But Hilton and Garza did not work alone. Like the pair's last album ("The Richest Man in Babylon," 2002), "The Cosmic Game" features collaborations with several singers.

Among those displaying their vocal wares are the Flaming Lips' Wayne Coyne ("Marching the Hate Machines [Into the Sun]"), David Byrne ("The Heart's a Lonely Hunter"), Perry Farrell ("Revolution Solution"), Gigi ("Pela Janela [Through the Window]"), and Slespy Wonder and Gurjan ("Warning Shots").

Like Sub Pop duo the Postal Service, the bulk of Thievery Cor-

poration's collaborations were done by mail and computer. "What I found most interesting is that we approached each artist for purely artistic reasons, and each one came back with thought-provoking lyrics," Hilton notes. "It was a meeting of the minds without talking—and that was really cool."

In the nine years since releasing its debut album, "Sounds From the Thievery Hi-Fi," Thievery Corporation has created its own niche in the larger electronic scene. This has come largely via some college and noncommercial radio airplay, much positive word-of-mouth and select third-party music licensing of songs for soundtracks and TV ads.

The act's CD sales and sold-out tours confirm this. According to Nielsen SoundScan, Thievery Corporation's three studio recordings have collectively sold 372,000 copies.

"Thievery Corporation means everything to us," says Richard Bridge, Virgin Entertainment Group's music product manager for dance and singles. "They account for a large part of our overall sales in the electronic genre. They are also one of the few artists to cross over to fans of other styles of music."

Bridge attributes this to the kind of music the duo makes. "They have remained fairly true to their sound," he says, "while at the same time keeping it fresh."

In addition to anticipated strong sales at traditional retailers like Borders Books & Music, Virgin and Best Buy, ESL's Kalani Tifford, who manages Thievery Corporation, expects a similar scenario on the Internet.

In mid-December, Apple Computer's iTunes Music Store began selling the "Revolution Solution" album track, followed one month later by "Warning Shots."

On Jan. 8, iTunes' new Music Player will begin streaming "Marching the Hate Machines," while Beatport will start selling downloads of instrumental track "Holographic Universe."

On the ringtone front, "Revolution Solution" is being distributed by San Francisco-based INgrooves.



THIEVERY CORPORATION: A NICHE ACT ADMIRER IN MANY RICHES

To best infiltrate all areas of Thievery Corporation's wide fan base, ESL Music will promote several tracks from the album, Tifford says. The Jill Buchanan-lensed video for "Revolution Solution," which stars Farrell and was shot in Mexico, has been delivered to video networks like MTV2. A "Little" Louie Vega remix of "The Heart's a Lonely Hunter" is being recorded for club DJs, as is a double-A-sided 12-inch vinyl single, "Sol Tapado [The Covered Sun]" ("Pela Janela," with "Sol Tapado" featuring Patrick De Santos. In January, Hilton and Garza directed the video for "Warning Shots."

All of this activity boils down to Thievery Corporation's global tour, which commences in April. And as any true fan knows, Thievery Corporation live swells to 10-plus members, encompassing musicians and singers.

Just don't expect all the "high-profile artists" featured on "The Cosmic Game" to be part of the tour, Garza says. "We would love to have all of them onstage with us, but it's not always possible." Pausing for a second, he adds, "That's not to say we won't have a surprise guest here or there."

Grammys (Mostly) Get Dance Category Right

When the nominations for the 47th annual Grammy Awards were released Dec. 7, many members of the dance/electronic community let out a collective sigh of relief. It was as if the voting members of the Recording Academy had finally gotten it right.

For the most part, it appeared that those voting in the three dance/electronic categories actually knew something about the music and artists they were nominating.

Skeptical? Well, first consider the five nominees for best dance recording: "Good Luck" by Basement Jaxx featuring Lisa Kekaula, "Get Your-

self High" by the Chemical Brothers, "Slow" by Kylie Minogue, "Comfortably Numb" by Scissor Sisters and "Toxic" by Britney Spears.

Quite honestly, this is precisely the type of eclectic musical mix (representing the underground and the mainstream) we would love to hear in clubs—but rarely do. And though Spears' track did, at times, grate on the nerves (overexposure can sometimes do that)—becoming

toxic, if you will—it remained a rallying cry for many to shake what their

Beat
Box

By Michael Paolella
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(George Michael's "Amazing," Jacques Lu Cont (No Doubt's "It's My Time"), Felix Da Housecat's "Big Pop With Freedom Featuring Peaches" "Motor Inn"), Basement Jaxx (N.E.R.D.'s "She Wants to Move") and Sasha (Felix Da Housecat's "Watching Cars Go By").

Like the nominations in the best dance recording category, these five nods show the different sides of dance/electronic music: from poppy house and jangle electro to dance-rock and trance. Again, Recording Academy voters apparently know what time it is on the dancefloor.

Now, let's move on to the brand-spanking new Grammy category: best electronic/dance album. Indeed, we were ecstatic when the formation of this category was announced last year. For us, it was yet another step to legitimize a genre of music that is too often treated as the bastard child of the music industry.

But, for us and the numerous industry observers who weighed in

with their comments, there is some cause for concern.

Saddled alongside proper artist albums—Basement Jaxx's "Kish Kash," the Crystal Method's "Legion of Boom," the Prodigy's "Always Outnumbered, Never Outgunned" and Paul Van Dyk's "Reflections"—is Paul Oakenfold's "Circumflex," which is essentially a DJ mix (of Oakenfold remixes and special re-edits).

No disrespect to Oakenfold, but this important and promising category should remain focused on truly original works—not reworkings of tracks by other artists.

If it wishes to acknowledge DJ culture in this way, the academy may want to consider adding a fourth category in the genre: best electronic/dance DJ mix.

All this said, come Feb. 13, who should win? Minogue or Scissor Sisters (for best dance recording), Full Intention or Lu Cont (best remixed recording, non-classical) and Van Dyk (best electronic/dance album). Who will win? An Australian (Lu Cont), a Frenchman (Van Dyk) and a Brit (Oakenfold).



FULL INTENTION: FULLY INTENT ON THE CHANCE TO WIN BEST REMIXED CATEGORY



Radio Picks Its Grammy Winners

Every year radio complains that the Grammy Award nominations in the country categories are out of synch with the mainstream tastes of their audiences.

While this year's slate of nominees is typically eclectic, we asked radio producers and music directors to choose who they think will win in six key categories, and why.

In most cases, radio went with the artists and songs whose music helped make their stations successful last year.

Best Country Album

"Van Lear Rose," Loretta Lynn: "Live Like You Were Dying," Tim McGraw; "Lamborghini," Tift Merritt; "Be Here," Keith Urban; "Here for the Party," Gretchen Wilson. Our voters went for Wilson, hands down. Her album got 43% of the votes, followed by Lynn with 28%. Lynn has the most vocal supporters. WHOK Columbus, Ohio, PD George Wolf, who voted for her in three categories, says if she doesn't win there's something wrong with all of us."

KZKX Lincoln, Neb., PD Brian Jernigan: adds, "Loretta's disc is proof that she has nothing to do with talent."

WGNA Albany, N.Y., PD Buzz Brindle: thinks Lynn will win "due to

her icon status with the musician community and because many of those people don't have a clue about what's going on in today's country music. Gretchen Wilson's album showed win because of the influence it's having on country music right now."

KWEN Tulsa, Okla., PD Gerry McCracken: says, "What's a Tift Merritt?"

Best Country Song

"It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long," Rodney Crowell and Vince Gill: writes the *Nutcracker* Cherry Bombs; "Live Like You Were Dying," Tim Nichols and Craig Wiseman, writers (Tim McGraw); "Miss Being Mrs.," Loretta Lynn, writer (Lynn); "Portland Oregon," Loretta Lynn, writer (Lynn and Jack White); "Redneck Woman," John Rich and Gretchen Wilson, writers (Wilson).

"Live Like You Were Dying" got nearly half the votes, followed by "Redneck Woman" with 24%. WSM-FM Nashville PD John Sebastian calls "Redneck Woman" the "best country song in years." **KRST Albuquerque, N.M., ON Eddie Haskell:** gives the win to Lynn for "Miss Being Mrs." because he believes Grammys voters "only

knowledge of country music comes from TV. They probably saw 'Cool Miner's Daughter.'"

Best Female Country Vocal Performance

"You Will Be My Ain True Love," Alison Krauss; "Miss Being Mrs.," Loretta Lynn; "In My Daughter's Eyes," Martina McBride; "She's Not Just a Pretty Face," Shania Twain; "Redneck Woman," Gretchen Wilson. It's Wilson again with 40% of the votes, followed by McBride with 25%.

Best Male Country Vocal Performance

"Engine One-Forty-Three," Johnny Cash; "In My Own Mind," Lyle Lovett; "Live Like You Were Dying," Tim McGraw; "You Are My Flower," Willie Nelson; "You'll Think of Me," Keith Urban. Radio thinks this one belongs to McGraw, with 58% of the panelsists casting their votes for him. Cash fol-



McGraw: Radio gives him the edge.

lows with 26%.

Brindle thinks McGraw should win "because his performance transcends the genre."

Consultant Keith Hill chose Cash, noting that the voters "like to honor dead guys." Jennings also thinks Cash will win "for sentimental reasons."

Sixth Satellite

Radio director of country programming Scott Lindy thinks this selection is out of touch. "The [Recording] Academy needs a good country station to listen to," he says.

Best Country Performance by a Duo or Group With Vocal

"New San Antonio Rose," Asleep at the Wheel; "Save a Horse (Ride a Cowboy)," Big & Rich; "You Can't Take the Honey Took Out of the Girl," Brooks & Dunn; "Top of the World," Dixie Chicks; "It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long," The Notorious Cherry Bombs.

This category could belong to Big & Rich if they take the record from radio with 40% of our radio panel to choose them.

KZLA Los Angeles assistant PD/

music director Tony Campos says of all the nominees in this category, "Big & Rich raised the most eyebrows and really rocked."

Brooks & Dunn and the Cherry Bombs scored 20% each. Haskell

Nashville Scene

By Phyllis Stark
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thinks the Cherry Bombs will win for the title of their song alone.

Best Country Collaboration With Vocals

"Hey Good Lookin'," Jimmy Buffett, Clint Black, Kenny Chesney, Alan Jackson, Toby Keith and George Strait; "Creepin' In," Norah Jones and Dolly Parton; "Portland Oregon," Loretta Lynn and Jack White; "Pancho & Lefty," Willie Nelson, Merle Haggard and Toby Keith; "Coat of Many Colors," Shania Twain with Alison Krauss + Union Station. But if you take the record from radio with 57% of the votes, "I Give them an A just for putting that many people on one song," Campos says.

Rimes

Continued from page 13

Rimes has had considerable pop success in the past with such crossover hits as "How Do I Live," "I Need You" and "Written in the Stars."

While they never turned their backs on Rimes, country radio programmers are nonetheless welcoming her new sound. Current single "Nothin' Bout Love Makes Sense" is Rimes' first top 10 country hit in more than four years. The song is No. 7 on *The Billboard* Hot Country Singles & Tracks chart this issue.

"This is a return and a comeback to country for LeAnn," WFMS Indianapolis PD Bob Richards says. "LeAnn became a crossover artist at 12 years old. She was bound to experiment with other music, just like a college kid changing his major five times. I'm glad she has decided to turn back toward country. She is still one of the most talented and recognized females in music."

Former music director Carrot Doll also understands Rimes' foray into pop music. Nevertheless, he says, "I'm glad she's back in country. 'Artists should experiment with their music,' Doll says. "If she was

going to do it, she did it at the right time. She's got a whole career ahead of [it]. I'm not sure if she ever left, but if she did, welcome back."

WUSN (US99) Chicago PD Mike Peterson says, "Obviously time will tell if her album flies off the shelves, but she seems hungry and is working hard with an intense promo schedule to set up the album. There's no doubting her talent and star power. I'd love to see her reconnect with the masses."

Doll thinks the album represents "a more mature sound" for Rimes. The artist agrees.

"It's the first time people are seeing me as a woman," she says, explaining the album title.

Rimes calls the album "very organic" and full of "very personal songs," some of which she co-wrote.

"When people listen to this album, they'll see away from a girl of my age than they have before," Rimes adds.

STRIPPED-DOWN SOUND

The album was produced by Nashville's Dann Huff, who is known for melding pop and country sounds in a highly commercial way. Huff says he connected on his vision for the album. "I wanted to strip it down and not have so much production on this record," she says.

Rimes calls Huff "a brilliant pro-

ducer. He gave me the freedom to be an artist and sing the songs the way I wanted to sing them."

The album also showcases Rimes' emerging talents as a writer. She co-wrote three of the songs and says she is "now very confident in my writing."

Rimes also believes she is just starting to "chip away" at her potential in that area. Contentedly married for three years and settled into her Nashville home, the 22-year-old Rimes says the new album comes from "a happy place... A place in my life I feel really confident as a woman and really comfortable and in love."

She also has a new manager, Scott Welch, whose past clients include Alanis Morissette. "We really mesh well together," Rimes says. "It's the first time I'm really completely satisfied with my management other than back in the day when family was involved."

Rimes is planning to tour behind the album this summer, but no firm plans have been set. Last fall, Rimes toured with a 65-piece orchestra to promote a Christmas album.

Meanwhile, she will get plenty of exposure on TV this year. She will join the USA Networks reality series "Nashville Star" as host for the show's third season, which debuts March 1.

"It's something new for me and will be really fun," she says, promising that

"we're going to do a lot more behind-the-scenes stuff and add a little more drama this year."

She will also make the TV talk show rounds to promote the album, with appearances scheduled for "Today," "The Tonight Show With Jay Leno," "The Late Late Show With Craig Ferguson," "Live With Regis and Kelly," "Jimmy Kimmel Live," "The Tony Danza Show," "Hannity & Colmes," "Davis Smiley" and "Good Day Live."

THE CAMPAIGN TRAIL

Curb Records VP of marketing, Jeff Turf says that in the United States, the label is focusing on re-establishing Rimes as "a core artist in the country market again."

The label started its campaign to embed the street date of the new album in consumers' minds last fall. Unusual for country, the campaign has included covering the Curb-sponsored NASCAR automobile with the album art and street date.

The album is being promoted in movie theaters through Movie Times and Cinema Sounds. There is also an expanded and sporty new CMT, CMC and VH1 and on TV stations in Rimes' top sales markets.

When Rimes' Christmas album was released in October, the label began promoting "This Woman." The Christmas

record and Rimes' 2003 greatest-hits project are stickered with the release date for "This Woman."

ROCKING EUROPE

Rimes admits she may have driven off some of her core fans with "Twisted Angel," her eighth studio album, but according to Nielsen SoundScan, she says the album "brought me a whole new audience overseas, so it was a great thing for me."

And even though sales of "Twisted Angel" may have been a bit disappointing in the United States (422,000 units, according to Nielsen SoundScan), she says the album "brought me a whole new audience overseas, so it was a great thing for me."

Outside of North America, Rimes says she's better-known as a pop star. She's currently working on what she calls a "rock ballad" for European release. It will include five or six songs from "This Woman" remixed.

In a 2002 interview with *Billboard*, Curb Records VP of pop promotion Bob Catania said Rimes "has made a musical decision to be a pop artist." But, Rimes points out, that's something she has never stated herself.

"I've never completely said 'I've gone away from country music,' she says emphatically. "I love country music and always have."

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Billboard HOT COUNTRY SINGLES & TRACKS

LAST WEEK	THIS WEEK	WEEKS ON CHART	TITLE	PRODUCER (S)ONGWRITER(S)	Artist	PEAK POSITION
			#1 NUMBER 1 #1		1 Week At Number 1	
1	3	21	MUD ON THE TIRES FROM THE COUNTRY MUSIC PROJECT		Brad Paisley	1
2	5	5	YOU'RE MY BETTER HALF FROM THE COUNTRY MUSIC PROJECT		Keith Urban	2
3	4	16	BLESS THE BROKEN ROAD FROM THE COUNTRY MUSIC PROJECT		Rascal Flatts	3
4	1	24	AWFUL, BEAUTIFUL LIFE FROM THE COUNTRY MUSIC PROJECT		Dierks Bentley	4
5	6	2	WHEN I THINK ABOUT CHEATIN' FROM THE COUNTRY MUSIC PROJECT		Gretchen Wilson	5
6	2	8	SOME BEACH FROM THE COUNTRY MUSIC PROJECT		Blake Shelton	6
7	8	8	NOTHIN' 'BOUT LOVE MAKES SENSE FROM THE COUNTRY MUSIC PROJECT		Lauren Rimes	7
8	9	9	MONDAY MORNING CHURCH FROM THE COUNTRY MUSIC PROJECT		Alan Jackson	8
9	11	16	NOTHIN' TO LOSE FROM THE COUNTRY MUSIC PROJECT		John Jacobson	9
10	7	3	BACK WHEN FROM THE COUNTRY MUSIC PROJECT		Tim McGraw	10
11	10	12	HE GETS THAT FROM ME FROM THE COUNTRY MUSIC PROJECT		Ruby McCutcheon	11
12	17	20	BABY GIRL FROM THE COUNTRY MUSIC PROJECT		Supergrass	12
13	12	10	NOTHING ON BUT THE RADIO FROM THE COUNTRY MUSIC PROJECT		Gary Allan	13
14	14	19	I MAY HATE MYSELF IN THE MORNING FROM THE COUNTRY MUSIC PROJECT		Lee Ann Womack	14
15	16	18	LET THEM BE LITTLE FROM THE COUNTRY MUSIC PROJECT		Phil Vassar	15
16	13	25	THAT'S WHAT I LOVE ABOUT SUNDAY FROM THE COUNTRY MUSIC PROJECT		Craig Morgan	16
17	23	23	GONE FROM THE COUNTRY MUSIC PROJECT		Montgomery Gentry	17
18	17	17	HOLY WATER FROM THE COUNTRY MUSIC PROJECT		Big & Rich	18
19	21	22	IT'S GETTING BETTER ALL THE TIME FROM THE COUNTRY MUSIC PROJECT		Smokie & The Jaxx	19
20	21	21	IF HEAVEN FROM THE COUNTRY MUSIC PROJECT		Andy Griggs	20
21	25	32	ANYTHING BUT MINE FROM THE COUNTRY MUSIC PROJECT		Kenny Chesney	21
22	24	26	TRYING TO FIND ATLANTIS FROM THE COUNTRY MUSIC PROJECT		James O'Neal	22
23	27	34	MY GIVE A DAMN'S EUSTICE FROM THE COUNTRY MUSIC PROJECT		Jo Dee Messina	23
24	24	26	WHAT'S A GUY GOTTA DO FROM THE COUNTRY MUSIC PROJECT		Joe Nichols	24
25	28	31	GOD'S WILL FROM THE COUNTRY MUSIC PROJECT		Marina McBride	25
26	31	36	SONGS ABOUT ME FROM THE COUNTRY MUSIC PROJECT		Trace Adkins	26
27	30	30	HOW DO YOU GET THAT LONELY FROM THE COUNTRY MUSIC PROJECT		Chesley Lansen	27
28	32	33	I THINK THE WORLD NEEDS A DRINK FROM THE COUNTRY MUSIC PROJECT		Trent Clark	28
29	33	35	ME AND CHARLIE TALKING FROM THE COUNTRY MUSIC PROJECT		Miranda Lambert	29
30	34	37	ILL TAKE THAT AS A YES (THE HOT TUB SONG) FROM THE COUNTRY MUSIC PROJECT		Phil Vassar	30
31	29	27	MOCKINGBIRD FROM THE COUNTRY MUSIC PROJECT		Toby Keith	31

LAST WEEK	THIS WEEK	WEEKS ON CHART	TITLE	PRODUCER (S)ONGWRITER(S)	Artist	PEAK POSITION
32	35	38	LONG, SLOW KISSES FROM THE COUNTRY MUSIC PROJECT		Jeff Bates	32
33	36	39	I WOULD CRY FROM THE COUNTRY MUSIC PROJECT		Only One	33
34	39	41	CLASS REUNION (THAT USED TO BE US) FROM THE COUNTRY MUSIC PROJECT		Leona Lewis	34
35	37	40	THE BUMPER OF MY S.U.V. FROM THE COUNTRY MUSIC PROJECT		Only One	35
36	41	41	I'M A SAINT FROM THE COUNTRY MUSIC PROJECT		Mark Chesnut	36
37	44	44	DON'T FROM THE COUNTRY MUSIC PROJECT		Shania Twain	37
38	47	47	NOTHIN' BUT COWBOY BOOTS FROM THE COUNTRY MUSIC PROJECT		Brian Cline	38
39	48	48	RESTLESS FROM THE COUNTRY MUSIC PROJECT		Alison Krauss	39
40	45	45	PICKIN' WILDOFLOWERS FROM THE COUNTRY MUSIC PROJECT		Keith Anderson	40
41	44	44	TONIGHT FROM THE COUNTRY MUSIC PROJECT		Sara Evans	41
42	46	49	SOMEWHERE BETWEEN TEXAS AND MEXICO FROM THE COUNTRY MUSIC PROJECT		Pat Green	42
43	43	52	THE GOOD LIFE FROM THE COUNTRY MUSIC PROJECT		Trent Williams	43
44	40	29	PAPER ANGELS FROM THE COUNTRY MUSIC PROJECT		Jimmy Wayne	44
45	42	19	REVENGE OF A MIDDLE-AGED WOMAN FROM THE COUNTRY MUSIC PROJECT		Tony Danza	45
46	46	46	LOT OF LEAVIN' LEFT TO DO FROM THE COUNTRY MUSIC PROJECT		Dierks Bentley	46
47	57	56	THOUGHTS NOT THE NIGHT FROM THE COUNTRY MUSIC PROJECT		Randy Rogers	47
48	40	40	DRUGS OR JESUS FROM THE COUNTRY MUSIC PROJECT		Tim McGraw	48
49	50	50	HOME SWEET HOME FROM THE COUNTRY MUSIC PROJECT		Trent Williams	49
50	57	56	ALABAMA FROM THE COUNTRY MUSIC PROJECT		Cross Canadian	50
51	51	59	SKIN FROM THE COUNTRY MUSIC PROJECT		Rascal Flatts	51
52	51	59	GOODBYE TIME FROM THE COUNTRY MUSIC PROJECT		Blake Shelton	52
53	53	53	GUITARS AND TUBI BARS FROM THE COUNTRY MUSIC PROJECT		Kenny Chesney	53
54	54	60	NOT ME FROM THE COUNTRY MUSIC PROJECT		Kari Thomas	54
55	55	55	MISSION TEMPLE FIREWORKS STAND FROM THE COUNTRY MUSIC PROJECT		Sonny Brown	55
56	56	56	DON'T WORRY 'BOUT A THING FROM THE COUNTRY MUSIC PROJECT		Shedding	56
57	57	57	GO AWAY ON ME FROM THE COUNTRY MUSIC PROJECT		Lisa McCann	57
58	58	58	AINT DRINKIN' ANYMORE FROM THE COUNTRY MUSIC PROJECT		Rascal Flatts	58
59	53	53	OKLAHOMA-Texas LINE FROM THE COUNTRY MUSIC PROJECT		Rascal Flatts	59
60	49	43	YOU DON'T LIE HERE ANYMORE FROM THE COUNTRY MUSIC PROJECT		Shelly Fairchild	60

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Billboard TOP BLUEGRASS ALBUMS

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM	Label
1	1	1	ALISON KRAUSS & UNION STATION	THE GREATEST GAINER	Capitol
2	2	2	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume One	Capitol
3	3	3	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Two	Capitol
4	4	4	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Three	Capitol
5	5	5	STEVE IVY	MAVENS	Capitol
6	6	6	OLD CROW MEDICAL SHOW	THE COUNTRY MUSIC PROJECT	Capitol
7	7	7	RICKY SKAGGS & KENNY THUNDER	THE COUNTRY MUSIC PROJECT	Capitol
8	8	8	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Four	Capitol
9	9	9	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Five	Capitol
10	10	10	YONDER MOUNTAIN STRING BAND	THE COUNTRY MUSIC PROJECT	Capitol
11	11	11	STEVE IVY	MAVENS	Capitol
12	12	12	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Six	Capitol
13	13	13	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Seven	Capitol
14	14	14	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Eight	Capitol
15	15	15	VARIOUS ARTISTS	Billie Jo's Presents: A Gospel Bluegrass Homecoming Volume Nine	Capitol

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Billboard HOT COUNTRY SINGLES

LAST WEEK	THIS WEEK	WEEKS ON CHART	TITLE	PRODUCER (S)ONGWRITER(S)	Artist	PEAK POSITION
1	1	1	THE BUMPER OF MY S.U.V.	FROM THE COUNTRY MUSIC PROJECT	Only One	1
2	2	2	BABY GIRL	FROM THE COUNTRY MUSIC PROJECT	Supergrass	2
3	3	3	RESTLESS	FROM THE COUNTRY MUSIC PROJECT	Alison Krauss	3
4	4	4	JUST ONE OF THE BOYS	FROM THE COUNTRY MUSIC PROJECT	Michaela Pa	4
5	5	5	HURT	FROM THE COUNTRY MUSIC PROJECT	John Cobb	5
6	6	6	YOU DON'T LIE HERE ANYMORE	FROM THE COUNTRY MUSIC PROJECT	Shelly Fairchild	6
7	7	7	PICTURE	FROM THE COUNTRY MUSIC PROJECT	Kid Rock	7
8	8	8	GETAWAY CAR	FROM THE COUNTRY MUSIC PROJECT	The Jokers	8
9	9	9	I MEANT TO	FROM THE COUNTRY MUSIC PROJECT	Britt	9
10	10	10	I CAN'T TAKE YOU ANYWHERE	FROM THE COUNTRY MUSIC PROJECT	Scouty Enrich	10

ALBUMS

Edited by Michael Paoletta

NEW & NOTEWORTHY

CHIARA CIVELLO
Last Quarter Moon
PRODUCER: Russ Trelman
Verve Forecast 8003473
RELEASE DATE: Feb. 1
 The beauty, grace and allure of singer/producer Chiara Civello's debut, "Last Quarter Moon," makes for an auspicious beginning and marks the first revelation of the new year. The Italy-born, New York-based Civello performs her material in that zone where pop, bossa and jazz intermingle, crafting indelible melodies like the two strong leadoff tunes ("Here Is Everything," "The Wrong Goodbye") and allowing enough room for her support band of jazz musicians to stretch. With her Jonatha Brooke-meets-Luciana Souza voice and style, she sings in English, Italian and Portuguese with quiet care and heartfelt melody. Choly. While 10 of the dozen songs are hers, Civello also covers Brazilian songstress Rona Pastos (a chilled "Outono") and Suzanne Vega (a mysterious "Caramel"). The only critique: The CD's glitzy begins to pale after song eight. —**DO**

POP

★ SOUNDTRACK
One Tree Hill
PRODUCERS: various
Warner Sunset/Maverick 48981
RELEASE DATE: Jan. 25
 It can't be near-perfect timing. The soundtrack to The WB's hit drama, "One Tree Hill," hits stores just two weeks after its theme song, Gavin DeGraw's "Don't Forget About Me," reached No. 1 on the Mainstream Top 40 chart. That slow-burning multifaceted hit is included here, although in a surprisingly enjoyable live-instrument version. The series showcases lots of music, usually by hipster indie rock types, so to distill all of the featured tunes into one CD was surely a daunting task. The album boasts the Wreckers (Michelle Branch and Jessica Hahn), Tyler Hilton, Travis, the Get Up Kids and Treasurers William. Also on board is Cheryl Crow by way of a previously unavailable acoustic take on "The First Cut Is the Deepest," lifted from the series' CD-ROM. Fans of the series take note: This disc arrives the same day as the DVD "One Tree Hill: The Complete First Season." —**KC**

★ PITTY SING
Pitty Sing
Andrew Bird & Nick Seely
Or Music 0805012
RELEASE DATE: Jan. 25
 New York-by-way-of-Boston's Pitty Sing made its presence known last year with the EP "Demons. You Are the Stars in Cars Th1 Die." One track in

ESSENTIAL REVIEWS



LEE ANN WOMACK
There's More Where That Came From
PRODUCER: Byron Gallimore
MCA 8000373
RELEASE DATE: Jan. 25
 Hallelujah. One of country music's great singers is singing country again—bona fide lovin', cryin' and cheatin' songs. From the "classic" MCA label to Byron Gallimore's production to the CD cover, Lee Ann Womack's latest has a retro feel. Teamed with her classic country sound, that's a very good thing. The side cut, with its weeping fiddle and soaring performance from Womack, is an instant entry into the country lexicon, as is leadoff single "I May Hate Myself in the Morning." Womack evokes George Jones on the cover, "One's a Couple" and tender, world-weary "Twenty Years and Two Husbands." Other gems include the insistent midtempo "He Oughta Know That by Now" and the more contemporary "When You Get to Me." The album's cover, "Stubbom (Psalm 151)" is an introspective tint penned by Don Schlitz and Brett James. Consider this an early comfort belt for country album of the year. —**RW**

particular stood out: "Radio," deftly held its own when played alongside U2's "Vertigo" and the Killers' "Mr. Brightside." Yes, Pitty Sing is the latest in a long line of albums in which bands like Simple Minds, Orchestral Manoeuvres in the Dark and U2 were concocting songs that were as rock as they were dance. Musically, Pitty Sing bandmates Paul Holmes (voice) and guitar, Jeremy Johnson (keyboards/guitars), Dave Greenwald (drums) and Andrew Puricelli (bass) conjure up images of the past, but they wisely don't overstay their trip back in time. Instead, this new-day Brat Pack keeps its feet firmly rooted in the present. The possible "Radio" is included and it remains as anthemic as ever. Other potent jams include "Hanging on Me," "Bleeding Hearts," "Any Way" and "Easer." Pitty Sing makes it easy to step back into the future. —**MP**

★ ANDREW BIRD
Andrew Bird & The Mysterious Production of Eggs
PRODUCERS: Andrew Bird, David Boucher
Righteous Babe BR0443
RELEASE DATE: Feb. 8
 The CD book to "Andrew Bird & The Mysterious Production of Eggs" pairs

ERASURE
Nightbird
PRODUCER: Erasure
Mute 9260
RELEASE DATE: Jan. 25
 Erasure's Andy Bell and Vince Clarke have been making music for 20 years. In that time, the duo has had its fair share of hits and misses. The act's last two albums of original material ("Loveboat" and "Coney") were rather lackluster. "Nightbird," conversely, is a spot-on hit. The songwriting is crisp and sharp, with Bell's falsetto of love—the bitter and the sweet—effortlessly captivating



with Clarke's fresh yet signature-sounding synth work. The many stand-out tracks include "All This Time Still Falling Out of Me," lead single "Breathe," "I'll Be There" and "Sweet Surrender." Perhaps Bell and Clarke needed to record an album of covers ("Other People's Songs") to musically find themselves again. "Nightbird" is a fine return to form, and it plays very well with the likes of the Postal Service's indelible full-length, "Give Up." —**MP**

Andrew Bird's absorbing lyrics with hilariously warped cartoon illustrations, all in tempo with his brand of prodigal chamber pop. A violinist by trade, a singer/songwriter by nature, Bird's history of incisive, with-albums extends from "The Swimming Hole" and 2002's brilliant "Weather Systems" to this new effort, his most satisfying and fun release yet. Taking all the best parts of Jeff Buckley, Devendra Barnhart and Rufus Wainwright, Bird can be noisy, charming, frivolous, haunting and playful all at once, with each song an adventure and, as the title implies, a mystery. As compulsive as he is obsessive, Bird's attention to detail in "Production of Eggs" assembles all his finest gifts into one breathtaking banger. —**NH**

SEEMLESS
Seemless
PRODUCERS: Will Sandilands, Kevin Schuler
Loose/Equal Vision LF008
RELEASE DATE: Jan. 25
 While Seemless features alumni from new-school metal bands Killswitch Engage and Shadows Fall, its music couldn't sound more different than those outfits. Indeed, the New England-area group has jettisoned hard-



THE GAME
The Documentary
PRODUCERS: various
Aftermath/G-Unit/Interscope 8000362
RELEASE DATE: Jan. 18
 Dr. Dre's newest disciple has been touted as the restorer of a West Coast (Compton, Calif.) rap heritage that includes N.W.A. (featuring Dr. Dre, Eazy-E and Ice Cube) and now fellow newcomer Guerrilla Black. On his long-awaited debut, The Game takes the new rapper pulls no punches as his gruff flow molds itself around aware frank—sometimes emotional—raps. It doesn't hurt that besides Dr. Dre, signature beats, the Game's support team includes Kanye West ("Dreams"), 50 Cent ("How We R"), hook man Nate Dogg ("Where I'm From") and Dava Marie's Blige ("Don't Worry"). But such support only enhances, rather than outshines, the rough-and-ready Game, who also unleashes his sensitive bar on "Like Father, Like Son," a tale about his son's birth. While some songs don't click ("We Ain't" featuring Eminem), "The Documentary" still shapes up as one of the best rap albums of the year thus far. —**GM**

core and scream in waves of bluesy, rife rock. (Think Corrosion of Conformity or older Soundgarden.) Seemless' debut album, surprisingly remastered from last year's independent release, finds vocalist David Dwyer singing more soulfully than he did in Killswitch, yet he hasn't given up the occasional shriek to drive a point home. Meanwhile, the grooves laid down by guitarist Pete Kerslake, drummer Derek Kerswill and bassist Kevin Schuler (who has since been replaced by Jeff Felt) are at times headbanging. "Lay My Burden Down," "The Wanderer," ("My Time of Need") and atmospheric ("In Your Face," "Endless"). While the band has already received some publicity show airplay in Boston, expect its profile to increase as adventurous programmers step to the plate. —**BT**

R&B/HIP-HOP

★ SHARON JONES & THE DAP-KINGS
Naturality
PRODUCER: Bosco Man
Delphone DAP-004
RELEASE DATE: Jan. 25
 Very few R&B or hip-hop records leave you excited about seeing the

act live—let alone spending your hard-earned dollars for the privilege. But one listen to this soulful group collective will have you wishing you were right there in a juke joint with them, foot-stompin' your heart out. That's because Sharon Jones, a former corrections officer, belted out booty-bumping funk and rub-you-rall balls with equal fervor. Throw in supporting band the Dap-Kings and you're immediately whisked back to the days when live outfits like James Brown & the JB's and Touret & Power were the rule rather than the exception. Jones and crew especially go to town on "Stranded in Your Love," "How Do I Get a Good Man These Days" and "All Over Again" and a soulful reinterpretation of the folk standard "This Land Is Your Land." Listen—and be converted. —**GM**

DANCE/ELECTRONIC

► THE CHEMICAL BROTHERS
Push the Button
PRODUCERS: The Chemical Brothers
Astralwerks ASW 63282
RELEASE DATE: Jan. 25
 Brothers in rhythm Tom Rowlands and Ed Simons surely know their way around big beats. As the Chemicals brought the delectable new providing of free-fall and modern sound-radios with some of the biggest around since the early '90s. Unfortunately, fifth studio album "Push the Button" finds the duo, well, pushing too many of the same buttons. In other words, what sounded fresh when electronic dance music was hailed as the next big thing to the mainstream media a few years back now sounds a tad dated. That said, lead track and lead single "Galvanize," featuring Q-Tip, does find the twosome stretching out musically. Also rising above the pack is the punky, acid-house-laced "Believe," which has the distinct sound of off-kilter vocals of Bob Dylan's Ike Okerke. "The Big Jump," which owes a bit to the Neptunes, begins on the right foot but then turns over its momentum. The album is under-shaded closing track, "Surface to Air," is a dancefloor anthem in waiting. Additional moments like "Push the Button" are a more memorable and enjoyable ride. —**MP**

BLUES

► TOMMY CASTRO
Soul Shaker
PRODUCERS: Kevin Bove, Tommy Castro
Blind Pig 5094
RELEASE DATE: Feb. 1
 San Francisco-based blues guitarist Tommy Castro has always blended his blues with a bit of rock and more than a little R&B. On "Soul Shaker," he definitely indulges the soulful bent of his music. The first clue would be the pivotal presence of horns on some of the key tracks, including "Ain't me Soon," "Wake Up Call" and the fine slow-burner (Continued on next page)

(Continued from preceding page)

"No One Left to Lie To." Sax man Keith Crossan is a member of Castro's band, but on this record we also hear a generous contribution from Tony Trole (flute, clarinet and trumpet), who instills some momentous brass power whenever he steps up. Castro emerges here with the most consistently strong group of songs he has ever written—and he wrote or co-wrote every tune. Factor in his accomplished guitar work and the uniformly excellent performance of his band, and it all adds up to the most artistically successful album of Castro's career.—**PJV**

JAZZ

► JASON MORAN

Same Mather
PHILIPPS Jason Moran
Blue Note 7243 171780
RELEASE DATE: Feb. 1

The title of Jason Moran's album comes from a remark made by the late pianist, Alvin Karpis, who said that jazz and blues have the same mother. Moran has built an album on that observation, paying an idiosyncratic tribute to the blues that is most perfectly articulated in his interpretation of Albert King's great tune "I'll Play the Blues for You." With the timely support of guitarist Marvin Sewell, Moran and his rhythm section of Tarus Mateen and Nasheet Waits truly get some blues in their jazz. In the bargain, Moran elaborates his series of "Gangsterism" tunes with a pair of provocative compositions that meld the spirit of free jazz with several blues riffs. He also records a stirring contemplation of "The Field of the Dead," featured in the score to Eisenstein's "Alexander Nevsky." Moran possesses one of the most intriguing minds in jazz, and "Same Mother" is the newest step in his rapidly expanding galaxy.—**PJV**

► MICHEL CAMILO

PRODUCER: Michel Camilo
RECORD: 83616
RELEASE DATE: Jan. 25
 When pianist Michel Camilo pilots his trio, he gives the *Bad Plus* a run for its money when it comes to clamor. While much of his recorded output is with a trio, for his latest, the Dominican Republic native offers "Solo." The aptly titled disc is a moving, lyrical collection of unaccompanied originals, Brazilian-based songs and jazz standards as "Miles Around Midnight" (a wonderfully interpreted) and George Gershwin's classic "Someone to Watch Over Me" (performed with elegant simplicity). Instead of crafting an album teeming with rousing leads, Camilo eases into a low-lit mood with quiet reflections, dreamy musings and heartfelt balladry. A highlight is Antonio Carlos Jobim's "Luiza," rendered as a gorgeous love song with tenderly tumbling runs. However, Camilo eases away with the bounce, swing and dynamics he's so well-known for on two of his own: "Un Son," with clavé-style dazle and glee, and "Suntan," which starts quietly,

then climaxes with bold pianistic emotion.—**DO**

CHRISTIAN

► MICHAEL COOK

Imprint
PRODUCERS: Pete Ort, Richie Pena, Siffrido Diaz, Dion Lopez
Apostrophe 86274
RELEASE DATE: Jan. 25
 Jael Velasquez officially kicks off her new Apostrophe label with a couple of debuts, including this one. Michael Cook, who writes his own material, opens "Imprint"—a folk/pop/rock hybrid—with the light-spirited "Latelly." He follows this with one promising tune after another. Inspired by a visit to the Big Apple, the playful "Old Man in New York" is particularly pleasing, especially to residents of Gotham. The most passionate chorale to be found in "Imprint" is unquestionably harbored in "Will You Love Me Then?" The song's profound lyrical confession of a man's quest for acceptance from the unearthly tingles emotions from the strings fall under its spell. The graceful instrumentation of "Learning How to Love" and the mellow rock-based rhythm of "Broke My Bones" will leave fans lost in a beautiful, silent reverie.—**SH**

VITAL REISSUES

ELVIS PRESLEY

Elvis Presley
PRODUCERS: various
RECA 8220
RELEASE DATE: Jan. 25
 Simply put, nobody could sing a love song like Elvis. And just in time for Valentine's Day, RCA's latest in an ambitious line of Elvis releases is a 24-song collection where the artist's best, as run-neth over. At his liveliest, on "Are You Lonesome Tonight?" "Can't Help Falling in Love" and "Love Me Tender," Presley exerts an unequalled intimacy that reminds us why so many otherwise reserved women clamored for his sweet-sounding scurries. The rumbling "It's Now or Never" and more rocking fare like the trademark stuttering vocal of "I Want You, I Need You, I Love You" never sounded better. More produced cuts like "Always on My Mind" and the soaring, live "It's Impossible" remain passionately delivered, and "The Fever" is pure sex. There's some cool, lesser-known stuff here, too, including the surfer-rumba "Surrender" and the swaying "It Hurts Me." A previously unissued single on "For the Good Times" is softly swaying perfection. The operatic "Unchained Melody," recorded live just months before Elvis' death, is a stunning and sad. Lovingly captured and flawlessly remastered, this is Elvis, and we still miss him.—**RW**

Billboard.com

- **Am Kloot, "I Am Kloot" (Echo)**
- **Dalek, "Absence" (Ipecac)**
- **Aloha, "Here Comes Everyone" (Polyvinyl)**

SINGLES

Edited by Michael Paoletta

POP

LOS LONELY BOYS More Than Love

PRODUCER: John Porter
WRITERS: M. Garza, J. Garza, R. Garza
PUBLISHERS: Garza Bros. Music (BMI)/Elbow or Music (BMI)
ESK 56614 CD (promo)
 With its blend of Tex-Mex rock, Los Lonely Boys delivered 2004's sleeper hit "Heaven." But will the Garza brothers—Henry, Jojo and King—find similar success with "More Than Love" and avert the dreaded one-hit wonder moniker? Time will tell. This mellow track brings out the softer side of the Boys' Santana/Steve Ray Vaughan-inspired sound. With its bluesy guitar and country undertones, the song's tale of love and potential heartbreak has already clicked with AC listeners. If that momentum builds, "More Than Love" could become both the break-up ballad and love song of the year. Funny how love works.—**AK**

MODERN ROCK

DROWNING POOL Killin' Me

PRODUCER: Johnny K
WRITERS: S. Benton, J. Jones, M. Seal, C.J. Pierce
PUBLISHERS: Drama Fools Music/Wallich Music Publishing (BMI), admin. by Wallich
Rock Publishing
Wind-up WUIC 20120-2 CD (promo)
 When the chorus to a song is "I swear sometimes I think this life is killin' me," no further explanations about subject matter are needed—especially when the chorus is practically a mantra (like this one). The book of "Killin' Me" has the same teeth-gritting, repetitive cadence as "Bodies," the band's breakout hit that its late singer Dave Williams helped propel with his infuriated scrawling. However, frontman Jason "Gong" Jones does it sound as raw or convincing. The guitars have a great pulverizing edge, but the music jumps into the refrain almost immediately, and it's a bare breath past three minutes. It's like listening to your boss rant at 75 mph. Entertaining, but not necessarily something you want to experience over and over again.—**CLT**

AC

ROBERT DOWNEY JR. Man Like Me

PRODUCER: Jonathan Elias
WRITER: R. Downey Jr.
PUBLISHER: Indio Ink (BMI)
Cosmo 5K 92654 CD (promo)
 "Man Like Me" is the jazz-inflected opening cut from Downey's debut album. "The Futurist." Its lead character is finally going to win his life away from his mother's house and drive them off into the sunset. Downey opened this tune, which may make some pause, especially when he sings "This is a habit I'm breaking." It's a forceful, weary from trying to shake it. Then again, the ambiguity could be intentional. The spotlight is primarily on Downey and a drowsy



MARIAH CAREY It's Like That (3-25)
PRODUCERS: Jermaine Dupri, Mariah Carey, Manuel Seal
WRITERS: M. Carey, J. Dupri, M. Seal, J. Austin
PUBLISHERS: BMG/ASCAP
Island Def Jam 16251 CD (promo)
 After years of underwhelming singles, Mariah Carey finally returns with a certifiably hot track. "It's Like That" is a sparse, beach-heavy, beat-driven cut that is primed for radio and dancefloors. For too long now, Carey's vocals have shifted between breathy near-mumbles ("Boy I Need You") and over-worked multilayered walls ("Through the Rain"). With "It's Like That," she goes back to basics. With a mostly straight-ahead delivery, Carey reminds us why we fell for her pipes in the first place. Granted, the selling point of the track here is the heat and its "let's party" message. Still, we'll take it. The single ends on the right note—a nod-raising call-and-response chant ("Let's go now, what?"). Carey's eighth studio album, "The Emancipation of Mimi," is due April 12.—**KC**

piano wrapped in warm strings. His husky tone is passable, but there's no getting around his uncomfortable and stilted phrasing.—**CLT**

COUNTRY

► DIERKS BENTLEY Lot of Leavin'

Left to Do (3-40)
PRODUCER: Brett Beavers
WRITERS: B. Beavers, D. Buntan, D. Bentley
PUBLISHERS: Sony/ATV Tasc Publishing (BMI); Sony/ATV Cross Keys Publishing (ASCAP)
Capitol 0687-2-13084 CD (promo)
 If this fine single is any indication, Dierks Bentley need not worry about a sophomore slump. This personality-packed uptempo number is the first single from the artist's second collection. With the driving lead guitar and macho-howl lyric, the tune is reminiscent of Wayne Jennings at his charismatic outlaw best. Lyrics like "Before you go and turn me on/Be sure that you can turn me loose/Cave I've got a lot of lean to do" leave no mistaking where this song's lead character lives. Vocally, Bentley infuses the lyric with reckless, sly charm. Success breeds confidence, and after scoring a couple of top five hits one reaches the top spot. It's his debut album, Bentley definitely sounds in command. With "Lot of Leavin'," his star will only continue to rise.—**DEP**



THE POSTAL SERVICE Will Become Silhouettes (4-57)
PRODUCER: The Postal Service
WRITERS: J. Lombardo, R. Band
PUBLISHERS: Dying Songs (BMI), Fake Songs (BMI)
Sub Pop SPCD 556 CD (single)
 In this issue, the Postal Service's debut album, "Give Up," logs its 94th week on the Top Electronic Albums chart—19 of them at No. 1. It's also in the top spot of the HotSneakers chart. Not bad for an independent electronic/dance album, eh? Previous singles—"Such Great Heights" and "The District Sleeps Alone Tonight"—have spent time on the Hot 100 Singles Sales chart. The buoyant yet incredibly melancholic "Will Become Silhouettes" is well-positioned to end up there, too. Ardent fans will surely appreciate the inclusion of bonus tracks: new song "Be Still My Heart," which sounds so at home when played alongside Erasme's new single, "Be Still." Matthew Dera's unplugged mix of "Silhouettes" and Styromol's beautifully layered remix of fave album track "Nothing Better."—**MP**

DANCE

★ DANNI MINOQUE VS. FLOWER POWER You Won't Forget About Me (3-43)

PRODUCER: not listed
WRITERS: various
PUBLISHERS: various
Opty/Dutra BLT 1262-2P CD (promo)
 Danni Minogue has swiftly become the princess of contemporary disco-pop, and "You Won't Forget About Me" only reinforces the public's perception of the Aussie star. The bubbly rock actually began life as an instrumental titled "Flower Power," which was a club hit throughout Europe last year. Minogue came onboard later; her vocals were layered atop the existing music. It swiftly became the 18th top 10 hit in the United Kingdom. The hypnotic track (coupled with a sassy "Sex and the City"-inspired video) is a teaser for Minogue's upcoming studio album, due this summer.—**KC**

FOR THE RECORD

In the Jan. 15 issue, a review of Miley Cyrus' single "I Will Be" (Tomorrow) should have stated that the band's upcoming tour is a reunion of all four original members: Vince Neil, Tommy Lee, Mick Mars and Nikki Sixx.

EXECUTIVE TURNABLE

PEOPLE ON THE MOVE

RECORD COMPANIES: RCA Music Group in New York appoints **Eamon Sherlock** senior VP of international marketing. He was senior VP of international at **MCA Records**.

Island Def Jam Music Group in New York names **Shawn "Pecas" Costner** VP of urban promotion. He was national director of urban promotion at **Jive Records**.

Roadrunner Records in New York promotes **Ron Burman** to senior VP of A&R and **Amey Scarretto** to director of metal and regional video promotion. Burman was VP of A&R, and Scarretto was manager of metal video/regional video promotion.

Shanachie Entertainment in Norton, N.J., promotes **Monifa Brown** to VP of publicity. She was national director of publicity.

Artemis Records in New York names **Alison Hearn** national director of rock promotion. She was manager of college and metal specialty promotion/rock and alternative radio promotion coordinator at **Universal Records**.

DISTRIBUTION: Universal Music & Video Distribution in Universal City, Calif., promotes **Mike Davis** to executive VP of sales and marketing. He was senior VP of sales.

WEA in Nashville names **Jeff Willett** VP of Christian and country music. He was executive VP of Faith & Values Entertainment.

PUBLISHING: Dimensional Music Publishing in Beverly Hills, Calif., appoints **Linda Komorsky** senior VP/GM and **Michael Badami** senior VP of creative. Komorsky was VP of business affairs, music rights and licensing at **Touch Tones Music**, and Badami was senior director of creative at **Dream-Works Music Publishing**.

PRO AUDIO: JBL Professional in Northridge, Calif., promotes **John Carpanini** to president. He was executive VP.

Digidesign in Kansas City, Mo., appoints **Steve McCale** product specialist. He was a touring mixer.

VIDEOGAMES: Buena Vista Games Europe in London appoints **Ed Bainbridge** director of European production. **Sean Ratcliffe** director of European marketing and **Michael Jacob** executive producer. Bainbridge was head of European production at **Eidos Entertainment**. Ratcliffe was global brand director at **Lego Interactive** and Jacob was executive producer at **Sierra Entertainment**.

RADIO: Emmis Communications in Chicago promotes **Mike Stern** to VP programming/PD of classic rock **WLUP**. He remains PD of modern rock **WRQX**.

Entertainment Radio in Los Angeles names **Nestor Rocha** VP of programming for **Super Estrella Network** and **Brian Reed** VP of sales. Rocha remains PD of Spanish **KSSE**. Reed was VP/director of sales at **Univision Radio**.

Rhythmic top 40 **WBTS/AC WSB-FM** Atlanta name **Dan Kearney** VP/GM. He was general sales manager at **news/talk WSB-AM**.

Triple-A WRVA Raleigh, N.C., names **Jim Ziegler** PD. He was PD at triple-A **WOKI** Knoxville, Tenn.

Rhythmic top 40 **KISV** Bakersfield, Calif., promotes **Picasso Stevens** to PD. He was interim PD. Modern rock **WEDG** Buffalo, N.Y., names **Kerry Gray** PD. He was PD at mainstream top 40 **CHTZ** St. Catharines, Ontario.

INDEPENDENT PUBLICATION: BAWR Public Relations in Beverly Hills, Calif., promotes **Drora Vener** Englefield to VP of music. She was account director.

Press Her Publicity in New York names **Anne Kristoff** publicist. She was VP of press and artist development at **Elektra Entertainment**. **360 Media** in Atlanta ups **Laura Cubbage** to senior account manager. She was junior publicist.



COSTNER



BURMAN



BROWN



DAVIS



Branding Execs Convene

The Next Big Idea: The Future of Branded Entertainment conference, which took place Jan. 20 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif., brought together big-name brands and entertainment representatives in the movie, TV, music, sports and games industries. The event was hosted by **Adweek**, **Brandweek**, **Mediaweek**, **Silbroad**, **The Hollywood Reporter**, **Amusement Business**, **Sporting Goods Business** and **Nielsen Media Research**. Pictured at top: Conference attendees discussed the day's events at an evening cocktail reception at the Regent Beverly Wilshire's Winter Garden. Pictured above, from left, are **EMI Music Marketing** VP of marketing **Kenny DiDiA**, **Warner Home Video** promotions director **Danielle Finkel**, **Warner Home Video** VP of promotions **Mimi Slavin** and **Elevation Group** managing partner **Steven Lindecke**. Pictured below: Successful branding deals are those that put consumers' interests first, participants at the "Music and Lifestyle" panel said. Shown, from left, are **Billboard** co-executive editor/pand moderator **Tamara Conniff**, **Deutsch LA** managing partner/executive creative director **Eric Hirschberg**, **EMI Music** North America executive VP/EMI Music Marketing president **Phil Quartararo** and **Starbucks** senior VP **Ken Lombard**. (Photos: R. Michael Zilt)



Now, Hear This ... MATES OF STATE Artists to Watch

With just an organ and a drum kit, **Mates of State** create the summiest music this side of the **Polyphonic Spree**. Mixing glamorous harmonies and a '60s pop sensibility, the Mates craft exuberant three-minute tunes that bounce from melody to melody with an adventurousness that evokes **Roxy Music**. A new album is due by the end of this year, but in the meantime, the Mates—the young husband-and-wife duo of **Karl Gardiner** and **Jason Hammel**—just released a new EP, "All Day," as well as their first live DVD, "Two of Us." Both were issued by **Polyvinyl**, which has also released two full-length albums by the Mates. Formed in the Midwest and now living in San Francisco, the duo opened last year for **Death Cab for Cutie**. Not even the birth of the couple's first child is going to slow down their momentum. Instead, the new family member is pushing the band in a more studio-driven direction. "We can't go down to practice as much as we used to, so we'll go separately while the other has the baby," Gardiner says. "When you're by yourself, you're more inspired to really dive in and come up with a bunch of ideas, so we're getting away from it just having to be organ and drums all the time. The idea now is to be really lush on the recordings."

TODD MARTENS

Playing For Tsunami Aid

Kenny Chesney, below, was among the artists who performed in the all-star benefit show "Tsunami Aid: A Concert of Hope," a fund-raising event for victims of the recent tsunami disaster in Asia. NBCUniversal's TV network, **XM Satellite Radio** and **Sirius Satellite Radio** simulcast the commercial-free event Jan. 15. Other performers on the show were **Madonna**, **Stevie Wonder**, **India. Arle**, **Elton John**, **Maroon 5**, **Sheryl**



Crow, **Brian Wilson**, **Lenny Kravitz**, **Josh Groban**, **Diana Ross**, **Gloria Estefan**, **John Mayer**, **Norah Jones**, **Amie Lennox**, **Mary J. Blige**, **Nelly**, **Sarah McLachlan**, **Eric Clapton** and **Roger Waters**. **Sony Connect** has performances available for download at connect.com, and is donating the sales proceeds to the American Red Cross International Response Fund. (Photos: Bjerke/NBC Universal)

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MTV Promos Keep Music Flame Lit

BY BRIAN GARRITY

NEW YORK—At a time when reality and youth lifestyle shows—not videos—dominate MTV's main programming hours, the network is looking to music-related contests, tour sponsorships and other off-channel marketing initiatives to drive its identity as a music brand.

Case in point: The network in February is sending eight contest winners on a private island getaway with Columbia Records act Destiny's Child in a stunt it is billing as Destiny's Isle.

The promotion—which MTV has been plotting since last August and was aggressively promoting last fall—will culminate with clips from an afternoon meeting between the R&B trio and the contest winners being aired on an upcoming episode of its daily

video countdown show, "Total Request Live."

In the eyes of MTV executives, larger-than-life, heavily hyped contests that allow music fans to interact with such superstar acts help give the network a compelling music brand no matter how many videos it is playing in prime time.

"You can get a music video online at Yahoo or a million other places, but you can't get the full experience that you can get with an MTV off-air experience," says Joe Armenia, VP of music marketing and promotion at MTV. "Being able to put the viewer in touch with the artist is one of the advantages MTV brings to the table."

Contests, tour sponsorships and special events are nothing new for MTV. But they are growing in number and scope as the network attempts to expand the

(Continued on page 36)

The car makeover series "Pimp My Ride," hosted by Xzibit, is an example of the bulk of MTV's programming. The network has shifted its focus in recent years from music videos to shows like "The Real World" and "Newlyweds."

MRI Offers Indies Mega Potential

More Labels Move Under 'Umbrella'

BY TODD MARTENS

A label known primarily for its association with such hard rock acts as Metallica and Anthrax has become an eclectic umbrella group for Ryko Distribution. Last year, Megaforce Records Inc. announced a distribution deal with blues label Fat Possum, and the label recently signed indie rock imprint Sonic Boom Recordings.

New York-based Megaforce signed its own distribution deal with Ryko about five years ago. The label continues to release metal and rock albums under the Megaforce name, as well as through its all-rock imprint Transdreamer. During the last nine years, however, Megaforce has been actively rebuilding itself as a label group.

For those purposes, Megaforce uses its MRI acronym. "If I just say 'Megaforce,' labels pause because of the metal association," Ryko Distribution president Jim Cuomo says.

MRI president Missi Callazzo says the company has become a destination for artist-run labels. MRI is home to labels operated by String Cheese Incident, Steve Winwood, Michelle Shocked, Burning Spear and the Yonder Mountain String Band. With a staff of four, MRI provides the labels with marketing and promotion services.

"We use a lot of Ryko's sales reps," Callazzo says, "but because we [handle] so many labels that don't have a staff, we use our staff to help out with marketing and promotion and tour planning. We'll even help them with placing advertising."

For Callazzo, this is why labels stick with MRI rather than move on to Ryko. She doesn't consider MRI a steppingstone to a larger distributor, and she doesn't pitch it to labels as such.

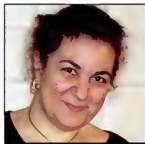
"We have labels that have crossed that threshold and could move to Ryko," Callazzo says. "But if something works, why change it? If we were just a funnel, then yes, we would be an incubator and labels would leave for Ryko. But I consider us more a member of the Ryko team."

MRI's deal with Ryko is for straight distribution, but the close relationship gives it the characteristics of an umbrella group. This appealed to Jason Hughes, who runs Seattle-based Sonic Boom. He says a subdistribution deal through MRI puts less pressure on his small label while giving it

access to Ryko's resources.

New York-based Project Records, which is home to a number of gothic electronic acts, was the first label that MRI distributed. At the time, MRI was associated with Warner-affiliated Alternative Distribution Alliance.

"We realized what a great distribution situation we had with them, and we saw that we could pick up some labels and distribute them through us," Callazzo says. "That improved their lives immediately, because they were using regional distributors and were missing big accounts. Project was sort of a test. We just wanted to see if it would work, and they're still with us nine years later. From doing that, we started getting approached from a lot of labels."



CALLAZZO: MRI IS NOT A STEPPINGSTONE

Today, about 20 labels fall under the MRI banner. Callazzo has free rein in who she signs, but she does run all potential labels by Ryko.

"Obviously, the real reason we started this company was to take labels and make their life better, and if Ryko isn't interested in their product, then it doesn't serve that goal for them. Something like Fat Possum was a no-brainer, but I want to make sure the sales reps and everyone in management feels this is something they can successfully sell and represent."

For Cuomo, the tight relationship with MRI has given Ryko an opportunity to work with labels and artists that aren't yet at the Ryko level. He considers that to be labels that do about \$1 million in billing, Cuomo says that he points labels that haven't yet reached that mark to MRI.

Callazzo says, "It's a win-win situation. If we weren't working, we wouldn't still exist."

A Plug For The Indies During Awards Season

When I sat down in December to glance at the nomination list for the 47th annual Grammy Awards, I was ecstatic when the Shins caught my eye. Upon closer inspection, however, I saw that the group's fabulous 2003 *Sup Pop* effort, "Chutes Too Narrow," wasn't nominated for best pop album, the



THE SONS & DAUGHTERS: NEW-ARTIST NO

category in which it deserves to be recognized.

No, on the 34-page printout of nominees, the Shins are listed way down on page 26, where "Chutes Too Narrow" is nominated for best recorded package. Not to take anything away from the fine art design of Jesse LeDoux—although

I'm more partial to the egg on Wilco's "A Ghost Is Born"—but the Shins belong up on page two.

While it's a music geek's yearly duty to cite everyone who was wrongly ignored by Recording Academy voters, it's unlikely anyone cares why I believe that Madvillain and Mavis Staples should have been nominated for album of the year instead of Alicia Keys and Usher.

So instead, I point readers to the Plug Independent Music Awards, the not-yet-annual and not really known all-indie honors. Across 24 categories, the Plugs recognize the artists, labels, publications, retailers and bloggers that strengthen the independent community.

Plug nominations can be quite expansive—10 artists are recognized in the album of the year category—but it is hard to quibble too much. Indeed, the list of Plug nominees serves as a quick primer on the past year in independent music. The new-artist category alone, which includes electric dance-rock act the Futureheads and country-infused garage rockers the Sons & Daughters, captures names that are

making news in the underground, even if MTV2 hasn't caught up yet. The Plug Awards began in 2001

as the brainchild of Gerry Hart, a CMJ contributor and head of sales for World's Fair, an artist administration and management company. In its first year, Plug was little more than a ballot on the Internet, but the World's Fair principals could see what it deserved to be: a yearly event with a concert.

World's Fair was founded last year by Scott Booker, managing director of the Flaming Lips; Amarschi Uzoigwe, co-owner and COO of hip-hop label Definitive Jux; and Kevin Wortis, managing director of Play It Again

Sam America (Billboard, Nov. 27, 2004). With their clout, Plug was able to secure an impressive advisory board to call nominations. Board members include Warp Records founder Steve Beker, Alternative Distribution

Alliance president Andy Allen, Coalition of Independent Music Stores president Don Van Cleave,

The Indies

By Todd Martens
tmartens@billboard.com



journalist Greg Kot, comedian David Cross, Rough Trade founder Geoff Travis and Golden-voice president Paul Tollett.

Plug winners will be announced Feb. 9 at a concert at New York's Webster Hall. Ted Leo & the Pharmacists, RJD2 and the Dillinger Escape Plan are scheduled to perform. Winners will be hailed by the unsentimental method of online voting, which ends Feb. 3. There is projecting 10,000 voters by the date of the awards.

I hope the Plug Awards are the beginning of a trend. Plug joins the Shortlist Prize, which is entering its fifth year, as a noteworthy industry event honoring below-the-radar artists. The film industry

has a slew of ceremonies catering to independents leading up to the Academy Awards, so there's no reason the music industry shouldn't capitalize the same way on the Grammys.

As for this year's Grammy nominations, they do include a number of noteworthy independents, mainly in the roots and jazz categories. Among the most deserving is Atlanta-based Dust to Digital, which made a grand entrance with its first release—a five-CD gospel set titled "Goodbye Babylon." The box—an elaborately designed cedar box, that is—is up for best special limited-edition package. Additionally, St. Paul, Minn.-based folk label Red House Records garnered nods for releases from Rosalie Sorrels and Eliza Gilkyson. New York-based Arles scored four nods, led by Steve Earle. And Cleveland-based Telarc International did even better, garnering 14 nods for its jazz, classical and world releases.

These honors will be given out during the nontelevised portion of the Grammy ceremony. Yet for those who want to see prime-time indie awards—at least, the ones in New York—head to the Plugs.

MTV

Continued from page 35

slate of exposure opportunities it can offer artists and labels in lieu of video play. These opportunities are becoming increasingly important to MTV's music strategy, as the bulk of its on-air programming centers on shows like "The Osbournes," "The Real World" and "Newlyweds."

In the last year, MTV and sister channels MTV2 and MTVU have increased the number of tours they sponsor to 16, up from 10 in 2003. The network also has stepped up the pace of its off-channel music specials, planning more parties and not-for-broadcast performances in 2004 around its own events, like the Video Music Awards, MTV Movie Awards and Spanking New Music Week, as well as other events like the Voodoo music festival and South by Southwest.

On the contest side, MTV has honed its approach, reducing the number of giveaways on the flagship channel to a handful of mega-contests like Destiny's Isle, while pumping up to more than a

dozen the number of smaller music-related ticket and merchandise giveaways on MTV2 and MTVU. MTV contests generated more than 2.5 million entries last year.

MTV teamed with more than 100 major-market radio stations last year on promotions of MTV tours, programs and special events and



ARMENIA: MTV HAS OFF-AIR ADVANTAGE

worked with dozens of artist fan clubs on promoting awareness of MTV-sponsored art appearances.

THE MUSIC TORM

"My mission is keeping the music light lit for MTV by keeping the music part of the brand really active and vibrant on the ground,"

says Tina Exarhos, executive VP of marketing for MTV/MTV2/MTVU.

The challenge, executives acknowledge, is marketing music as well as the franchise shows the network airs as part of its "10 Spot" programming.

"The question is, How do you give the artist and label as much love as Pimp My Ride, or 'Newlyweds' gets?" Exarhos asks.

The network sees tour sponsorships as a major way it can stay invested in music.

In the case of Destiny's Child, in addition to the Destiny's Isle promotion, MTV is serving as the global sponsor of the group's Destiny Fulfilled tour and creating a special traveling MTV experience that it will set up outside the venues the tour visits.

This summer, MTV will go one step further on the live front by teaming with Sanctuary and Creative Artists Agency to put its own branded festival on the road: the Pimp My Ride tour. In addition to offering a full slate of bands, the show will include a traveling village devoted to music and car culture.

MTV will be responsible for the lineup of performers, building all the activities on the ground and working with sponsors.

The effort will represent the network's largest play in the live music space since 2001's TRL tour.

The bulk of the network's tour sponsorships center on serving as media sponsor of a pre-existing tour—where its name is on the ticket and it has signage on the ground—or coordinating smaller club tours



EXARHOS: MTV REMAINS A MUSIC BRAND

like MTV Handpicked.

Alternatively, the channel is creating special opportunities for fans and artists to interact through events like a series of parties surrounding the VMAs (Billboard, Sept. 4, 2004).

Some music marketing efforts are even turning into new pro-

gramming franchises for the network. MTV's \$2 Bill concert series was born out of the marketing department in 2002 and has become a staple touring and programming opportunity for the network since its introduction. The network is staging \$2 Bill events on a quarterly basis.

Key to the \$2 Bill phenomenon is that it is untethered from the studio and put in a concert venue where fans can experience it live.

The network is also looking to take unique music experiences to college campuses with MTVU-specific on-campus appearances by artists and branded tours like Campus Invasion.

Later this year MTV2 will start an online music preview feature similar to mtv.com's The Leak that will be tailored specifically to the college crowd. The program will unveil new music specifically to students on campus computer networks.

"Music will always be the thread that runs through everything we do," Armenia says. "That piece of access—whether it's touching something an artist created or getting to meet them, something no one ever thinks they have a chance of doing—that's paramount to any of the creative we put out."

Retail Ready To Rack Grammy Sale Displays

As I write this, it is nearly three weeks before the Grammy Awards, and some retailers are getting ready to take advantage of the sales opportunities that the awards show presents.

J&R Music World in lower Manhattan will put up a special Grammy section on its online store, "which will highlight all the major categories," says **Sue Bryan**, who heads up music and video software for the giant indie retailer. What's more, J&R will have a Grammy endcap in its brick-and-mortar store, and a week before the show, the chain will run a newspaper ad with a "Discover the Grammys" theme, featuring some of the nominated artists and releases.

Scott "Perk" Perkins, VP of retail operations at **Music City** in Nashville, says the 32-unit chain will also have endcaps featuring Grammy nominees, along with sales in some of its genre departments and advertising touting the event.

New York-based **Altitudes**, which has almost all of its 25 locations in airports, will promote the nominees and then the winners at the appropriate time, according to VP of marketing and business development **Eden Yaviv**.

But not everybody expects to reap sales from the Grammys. **Kevin Stander**, VP of Owing Mills, Md.-based **Record & Tape Traders**, says that since the chain's 11 units are basically alternative-music stores, "the Grammys are not a big thing for us. While we do a Grammy endcap and we watch for any alternative titles, we are just not a Grammy kind of store."

Likewise, **Bruce Ogilvie**, president of **Super D** in Anaheim, Calif., says the one-stop will not run any Grammy sales for its retail customers. "The hipper indie stores will highlight nominees because the Grammy show is a great sales driver," he says. But in general, he adds, it's chains that pay the most attention to the Grammys.

CLOCK STRIKES MIDNIGHT: The Jan. 10-25 period has long been known among labels as the witching hour for the sales and distribution side of things.

During those 15 days, payment—or should I say, one of the two biggest payments of the year—comes due for the product that retailers bought to keep their stores supplied during the holiday selling season.

February payments also cover product bought for holiday time. But Jan. 10 is the crucial day if

retailers want to take advantage of the early-payment discounts still offered by most majors.

Sure, there is a five-day grace period, but if a vendor hasn't received payment by Jan. 10, it knows to make a call to find out what's going on.

If Jan. 15 has come and gone without a remittance, the vendor can be pretty certain that things are looking bleak for payment on Jan. 25, the official due date.

Nowadays, labels' financial and credit departments generally have a read on the health of the account base and know if they need to worry about a retailer come Jan. 10. But in the first half of the 1990s, the majors were often surprised by accounts that they didn't have a clue were in trouble.

That appears to be what happened recently in Canada, where **A&B Sound** filed for bankruptcy protection Jan. 20 under the country's Companies Creditors Arrangement Act (*Billboard*, Jan. 29). **A&B** has announced that it plans to sell its 21 stores to private investment firm **Sun Capital Partners Group**. Boca Raton, Fla.-based

Sun Capital owns the **Musicaland Group**, among other retailers. A merchant that plans to file for bankruptcy often does so before making holiday payments, so it can be flush with cash just in case it cannot get a debtor-in-possession loan.

According to **A&B** president **Tim Howley**, the retailer owes creditors approximately \$50 million Canadian (\$40.5 million) and has increasingly lacked the financial resources to stay competitive in the Canadian market against such U.S. players as **Best Buy** and **Wal-Mart**.

Sources indicate that annual sales at **A&B** have dipped from \$300 million Canadian (\$243.3 million) in 2001 to \$200 million Canadian (\$162.2 million) in 2004.

While **A&B** plans to present a restructuring proposal to creditors within 30 days, all Canadian major labels immediately put shipments to the retailer on hold.

"You would have to be a fool to keep shipping to **A&B** while this is going on," a source at one major label says. "We have to see how this shakes out."

Another major-label executive says, "A&B expects us to continue to ship goods. They said we should be paid for anything we ship after Jan. 19. However, we have yet to hear what we will receive on any outstanding balances before Jan. 19."

In a statement, **Sun Capital**

principal **Steven Liff** said his company is confident the **A&B** revitalization plan will succeed, and that employees, suppliers and customers will benefit. "The **A&B** Sound brand is well-known and extremely well-respected through Western Canada," he said. **Sun Capital** better listen closely to the Canadian labels.

If the firm thinks it had a hard time getting the major music and video vendors to give normal credit terms to **Musicaland** after **Sun Capital** took it over without putting in any equity—merely assuming its liabilities from **Best Buy**—**Sun** hasn't seen the Canadian labels play hardball.

Back in 1991, **Cliff Horowitz**, who headed the **Jumbo Video** chain, bought 161-unit **A&A Records** out of bankruptcy in a reorganization that nearly wiped away its debt to the majors.

Yet the Canadian vendors refused to give the new owners normal credit terms—which con-

tributed to the ultimate liquidation of the entire chain.

I MESSED UP: I don't know what I was thinking when the new year began, but I made the same mistake in *Market Watch* (see page 49) two issues in a row. And no one caught me until the second week.

Retail Track
By Ed Christman
christman@billboard.com



In the Jan. 22 and Jan. 29 issues, the year-to-date overall unit sales box on the *Market Watch* chart listed the digital tracks total for this year under last year, and vice versa. That means that not only were the numbers wrong, but so were the measurements of the year-to-year change. The Jan. 22 *Market Watch* should have listed 2004's year-to-date digital

tracks total at 1,692,000 and 2005's at 3,448,000—which means this year's total is up 222% from last year's.

For the Jan. 29 issue, the 2004 digital tracks total should have been 3,344,000, and the 2005 total should have been 10,695,000—which means a 219.8% increase from the previous year.

When I screw up, I don't fool around. Since I reversed the numbers for digital tracks, the total units year-to-date were also wrong in both issues. For Jan. 22, the 2004 total units should have been 16,579,000, while the 2005 total should have been 16,176,000. So, this year was down only 2.4% from last year.

In the Jan. 29 issue, the 2004 total should have been 28,924,000, and the 2005 total should have been 31,131,000, meaning this year's total is up 7.6% compared with last year's.

It's a good thing all this was caught by a couple of astute readers before this issue went to press, or I could have devoted my entire column next week to my mistakes.

Additional reporting by Larry LeBlanc in Toronto.



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Billboard TOP DVD SALES

WEEK	LAST WEEK	TITLE	DISTRIBUTING LABEL & NUMBER	Principal Performers	WEEKS ON CHART	PRICE
1 WEEK AT NUMBER 1						
1	NEW	THE VILLAGE (WIDESCREEN)	TRIESTE HOME VIDEO/VIDEO RELEASE NUMBER 2000	Joaquin Phoenix Adrian Brody	PG-13	\$29.98
2	NEW	THE VILLAGE (PAN & SCAN)	TRIESTE HOME VIDEO/VIDEO RELEASE NUMBER 2000	Joaquin Phoenix Adrian Brody	PG-13	\$29.98
3	NEW	WITHOUT A PADDLE (PAN & SCAN COLLECTOR'S EDITION)	PARAMOUNT HOME ENTERTAINMENT	Scott Green Matthew Lillard	PG-13	\$29.98
4	5	TROY (2 DISC WIDESCREEN EDITION)	WARNER BROS. VIDEO	Brad Pitt Orlando Bloom	R	\$29.98
5	2	NAPOLEON DYNAMITE	WARNER BROS. VIDEO	Jon Heder	R	\$29.98
6	NEW	TROY (2 DISC PAN & SCAN EDITION)	WARNER BROS. VIDEO	Brad Pitt Orlando Bloom	R	\$29.98
7	NEW	WITHOUT A PADDLE (WIDESCREEN COLLECTOR'S EDITION)	PARAMOUNT HOME ENTERTAINMENT	Scott Green Matthew Lillard	PG-13	\$29.98
8	NEW	HAROLD & KUMAR GO TO WHITE CASTLE (UNRATED EXTENDED EDITION)	WARNER BROS. VIDEO	John Cho Khalil Kizner	NR	\$29.98
9	NEW	PAPARAZZI	WARNER BROS. VIDEO	Tina Turner Timothy Dalton	PG-13	\$29.98
10	NEW	THE FIFTH ELEMENT (ULTIMATE 2 DISC EDITION)	COLLATERAL	Bruce Willis Milla Jovovich	PG-13	\$29.98
11	NEW	THE LAND BEFORE TIME XI: INVASION OF THE TINYSAURUS	UNIVERSAL STUDIOS HOME VIDEO	Animated	G	\$19.98
12	5	RESIDENT EVIL: APOCALYPSE (2 DISC SPECIAL EDITION)	PARAMOUNT HOME ENTERTAINMENT	Milla Jovovich	R	\$29.98
13	4	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED WIDESCREEN EDITION)	PARAMOUNT HOME ENTERTAINMENT	Will Ferrell Christian Applegate	NR	\$29.98
14	6	GAIDEN STATE	WARNER BROS. VIDEO	Zach Braff Natalie Portman	R	\$29.98
15	12	COLLATERAL	PARAMOUNT HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO	Tina Turner Timothy Dalton	R	\$29.98
16	2	THE LITTLE BLACK BOOK	WARNER BROS. VIDEO	Brittany Murphy Holly Hunter	PG-13	\$29.98
17	13	MARY POPPINS (40TH ANNIVERSARY EDITION)	WARNER BROS. VIDEO	Julie Andrews Dick Van Dyke	G	\$29.98
18	11	THE LORD OF THE RINGS: RETURN OF THE KING (SPECIAL EXTENDED EDITION)	WARNER BROS. VIDEO	Elijah Wood Sean Bean	NR	\$29.98
19	14	I, ROBOT (WIDESCREEN)	WARNER BROS. VIDEO	Will Smith	PG-13	\$29.98
20	10	SEX & THE CITY: THE COMPLETE SIXTH SEASON, PART 2	WARNER BROS. VIDEO	Sarah Jessica Parker Kim Cattrall	NR	\$29.98
21	13	KING ARTHUR (WIDESCREEN DIRECTOR'S CUT)	WARNER BROS. VIDEO	Clay Aiken Keira Knightley	NR	\$29.98
22	9	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED PAN & SCAN EDITION)	PARAMOUNT HOME ENTERTAINMENT	Will Ferrell Christian Applegate	NR	\$29.98
23	16	SPIDER-MAN 2 (WIDESCREEN SPECIAL EDITION)	SONY PICTURES HOME ENTERTAINMENT	Tobey Maguire Kirsten Dunst	PG-13	\$29.98
24	NEW	LEON: THE PROFESSIONAL (DELUXE EDITION)	SONY PICTURES HOME ENTERTAINMENT	Gary Oldman	R	\$29.98
25	19	THE BOURNE SUPREMACY (WIDESCREEN)	UNIVERSAL STUDIOS HOME VIDEO	Matt Damon	PG-13	\$29.98
26	NEW	BLUE COLLAR COMEDY TOUR	WARNER BROS. VIDEO	Jeff Foxworthy Bill Engvall	PG-13	\$29.98
27	15	OPEN WATER (WIDESCREEN)	WARNER BROS. VIDEO	Blochstein Dennis Quaid	R	\$29.98
28	21	DODGEBALL: A TRUE UNDERDOG STORY (WIDESCREEN)	WARNER BROS. VIDEO	Ben Stiller Wendie Vacarro	PG-13	\$29.98
29	22	SHAUN OF THE DEAD (WIDESCREEN)	UNIVERSAL STUDIOS HOME VIDEO	Simon Pegg	R	\$29.98
30	20	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT (PAN & SCAN)	WARNER BROS. VIDEO	Anna Hathaway Julie Andrews	G	\$29.98
31	NEW	THE LION KING II: SIMBA'S PRIDE	WARNER BROS. VIDEO	Animated	G	\$19.98
32	NEW	THE SIMPSONS: THE COMPLETE FIFTH SEASON	WARNER BROS. VIDEO	Animated	NR	\$19.98
33	NEW	HERO (WIDESCREEN)	WARNER BROS. VIDEO	Jet Li	PG-13	\$29.98
34	25	I, ROBOT (PAN & SCAN)	WARNER BROS. VIDEO	Will Smith	PG-13	\$29.98
35	33	BLUE COLLAR COMEDY TOUR RIDES AGAIN	WARNER BROS. VIDEO	Jeff Foxworthy Bill Engvall	NR	\$19.98
36	NEW	GLADIATOR	WARNER BROS. VIDEO	Russell Crowe Joaquin Phoenix	R	\$29.98
37	NEW	THE SIXTH SENSE	WARNER BROS. VIDEO	Bruce Willis Haley Joel Osment	PG-13	\$19.98
38	NEW	DORA THE EXPLORER: CATCH THE STARS	WARNER BROS. VIDEO	Animated	NR	\$19.98
39	30	SHREK 2 (WIDESCREEN)	WARNER BROS. VIDEO	Mike Myers Cameron Diaz	PG	\$29.98
40	NEW	MONIC: SEASON TWO	WARNER BROS. VIDEO	Tony Danza	NR	\$19.98

Billboard TOP VHS SALES

LAST WEEK		Sales data compiled by Nielsen VideoScan		Principal Performers		WEEKS ON CHART	RATING	PRICE
TITLE		DISTRIBUTING LABEL & NUMBER						
NUMBER 1 (107)								
THE LAND BEFORE TIME XI: INVASION OF THE TINYSAURUS		UNIVERSAL STUDIOS HOME VIDEO		Animated		2005	G	19.98
DOKA THE EXPLORER: CATCH THE STAR		WARNER BROS. VIDEO		Animated		2005	NR	9.98
3	PLATINUM SERIES: ASS & CHEST OF STEEL 2000	WARNER BROS. VIDEO		Lena Horne		1994	NR	14.98
4	THE VILLAGE	TRIESTE HOME VIDEO/VIDEO RELEASE NUMBER 2000		Joaquin Phoenix Adrian Brody		2004	PG-13	24.98
5	SPIDER-MAN 2	SONY PICTURES HOME ENTERTAINMENT		Tobey Maguire Kirsten Dunst		2004	PG-13	24.98
6	THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT	WARNER BROS. VIDEO		Anna Hathaway Julie Andrews		2004	G	24.98
7	PLATINUM SERIES: LEGS OF STEEL 2000	WARNER BROS. VIDEO		Lena Horne		1994	NR	14.98
8	GARFIELD THE MOVIE	WARNER BROS. VIDEO		Brad Pitt Mel Brooks		1994	PG	19.98
9	SPONGEBOB SQUAREPANTS: HOME SWEET PINEAPPLE	WARNER BROS. VIDEO		Animated		2000	NR	9.98
10	SHREK 2	WARNER BROS. VIDEO		Mike Myers Cameron Diaz		2004	PG	24.98
11	HARRY POTTER & THE PRISONER OF AZKABAN	WARNER BROS. VIDEO		Daniel Radcliffe Emma Watson		2004	PG	22.98
12	SCOOBY DOO 2: MONSTERS UNLEASHED	WARNER BROS. VIDEO		Freddie Prinze Jr. Sarah Michelle Gellar		2004	PG	22.98
13	FREE WILLY 2: THE ADVENTURE HOME	WARNER BROS. VIDEO		John Turturro James Van Der Beek		1995	PG	9.98
14	MARY POPPINS (40TH ANNIVERSARY EDITION)	WARNER BROS. VIDEO		Julie Andrews Dick Van Dyke		1964	G	24.98
15	ME MYSELF & IRENE (SPECIAL EDITION)	WARNER BROS. VIDEO		Julie Andrews Dick Van Dyke		2000	R	9.98
16	THE LION KING II: SIMBA'S PRIDE	WARNER BROS. VIDEO		Animated		2004	G	24.98
17	DR. DOOLITTLE	WARNER BROS. VIDEO		Eddie Murphy		1998	PG-13	9.98
18	SLEEPY HOLLOW	WARNER BROS. VIDEO		Johnny Depp Christina Ricci		1999	R	19.98
19	BUNG OF STEEL 10: CIRCUIT TRAINING WORKOUT	WARNER BROS. VIDEO		Lena Horne		2004	NR	9.98
20	DOKA THE EXPLORER: DORA'S FAIRYTALE ADVENTURE	WARNER BROS. VIDEO		Animated		2004	NR	12.98
21	THINGS OF STEEL 2: SUPER EFFECTIVE WORKOUT	WARNER BROS. VIDEO		Lena Horne		1993	NR	9.98
22	SPONGEBOB SQUAREPANTS: GIFT SET	WARNER BROS. VIDEO		Animated		2004	NR	28.98
23	YOUNG FRANKENSTEIN (SPECIAL EDITION)	WARNER BROS. VIDEO		Gene Wilder Maggie Trench		1974	PG	9.98
24	THE BOURNE SUPREMACY	UNIVERSAL STUDIOS HOME VIDEO		Matt Damon		2004	PG-13	22.98
25	DORA THE EXPLORER: SILLY FIESTA	WARNER BROS. VIDEO		Animated		2004	NR	9.98

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Billboard TOP VIDEO RENTALS

WEEK		LAST WEEK		TITLE		DISTRIBUTING LABEL		Principal Performers		WEEKS ON CHART		PRICE	
1 WEEK AT NUMBER 1													
1		NEW		THE VILLAGE		TRIESTE HOME VIDEO/VIDEO RELEASE NUMBER 2000		Joaquin Phoenix Adrian Brody		PG-13		\$29.98	
2		NEW		WITHOUT A PADDLE		PARAMOUNT HOME ENTERTAINMENT		Scott Green Matthew Lillard		PG-13		\$29.98	
3		1		TROY		WARNER BROS. VIDEO		Brad Pitt Orlando Bloom		R		\$29.98	
4		NEW		PAPARAZZI		WARNER BROS. VIDEO		Tina Turner Timothy Dalton		R		\$29.98	
5		2		ANCHORMAN: THE LEGEND OF RON BURGUNDY		PARAMOUNT HOME ENTERTAINMENT		Will Ferrell Christian Applegate		NR		\$29.98	
6		NEW		THE LITTLE BLACK BOOK		WARNER BROS. VIDEO		Brittany Murphy Holly Hunter		PG-13		\$29.98	
7		9		NAPOLEON DYNAMITE		WARNER BROS. VIDEO		Jon Heder		R		\$29.98	
8		COLLATERAL		PARAMOUNT HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO		Tina Turner Timothy Dalton		R		\$29.98			
9		HAROLD & KUMAR GO TO WHITE CASTLE		WARNER BROS. VIDEO		John Cho Khalil Kizner		NR		\$29.98			
10		5		THE MANCHURIAN CANDIDATE (PAN & SCAN)		WARNER BROS. VIDEO		Denzel Washington Meryl Streep		R		\$29.98	

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Billboard TOP VIDEO GAME RENTALS

WEEK	LAST WEEK	TITLE	DISTRIBUTING LABEL	Principal Performers	WEEKS ON CHART	PRICE
1 WEEK AT NUMBER 1						
1	NEW	PS2: GRAND THEFT AUTO: SAN ANDREAS	Rockstar Games	Electronic Arts	M	\$19.98
2	3	PS2: NEED FOR SPEED: UNDERGROUND	Electronic Arts	Electronic Arts	E	\$19.98
3	NEW	XBOX: HALO 2	Microsoft	Microsoft	T	\$19.98
4	4	XBOX: NEED FOR SPEED: UNDERGROUND	Electronic Arts	Electronic Arts	E	\$19.98
5	5	PS2-CALL OF DUTY: FINEST HOUR	Activision	Activision	T	\$19.98
6	NEW	PS2-NFL STREET 2	Electronic Arts	Electronic Arts	NR	\$19.98
7	NEW	PS2-MERCENARIES	LucasArts Entertainment	LucasArts Entertainment	T	\$19.98
8	9	PS2-METAL GEAR SOLID 3: SNAKE EATER	Konami	Konami	M	\$19.98
9	8	PS2: DRAGON BALL Z: BUDOKAI 3	Atari, Inc.	Atari, Inc.	T	\$19.98
10	NEW	PS2: KILLZONE	Sony Computer Entertainment	Sony Computer Entertainment	M	\$19.98

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No. 2: Clipse's "1.2 Step" has the biggest unit and percentage increase on this issue's chart in its sixth week as first runner-up.

FEBRUARY 2005		HOT RINGTONES	
LAST WEEK	THIS WEEK	TITLE	ORIGINAL ARTIST
		Compiled by CONECT	
1	1	Drop It Like It's Hot	50 CENT
2	2	1.2 Step	CLIPSE
3	3	Get Back	LEONARDO
4	4	My Boy	SHAY
5	5	Shutty Weemo Ride	THE BEATLES
6	6	Boulevard of Broken Dreams	GREEN DAY
7	7	New York	THE BEATLES
8	8	What U Gae On	THE BEATLES
9	9	Over And Over	THE BEATLES
10	10	Super Mario Brothers Theme	ARIAN
11	11	Karma	THE BEATLES
12	12	Love Back	THE BEATLES
13	13	Bad Boys	THE BEATLES
14	14	Halloween	THE BEATLES
15	15	Love My Breath	THE BEATLES
16	16	Get Low	THE BEATLES
17	17	Because I Got High	THE BEATLES
18	18	As I Am	THE BEATLES
19	19	Yeah!	THE BEATLES
20	20	Locked Up	THE BEATLES

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All Music Guide Top Artist Searches

This week	Last week	Artist
1	1	THE BEATLES
2	2	BOB DYLAN
3	3	THE GATE
4	4	BRIGHT LIGHTS
5	5	RADIOHEAD
6	6	MILES DAVIS
7	7	PINK FLOYD
8	8	BECK
9	9	THE ROLLING STONES
10	10	NET YOUNG
11	11	GREEN DAY
12	12	THE KILLERS
13	13	6 NIPONA
14	14	R.E.M.
15	15	THE CURE
16	16	LE ZEPPELIN
17	17	THE WHO
18	18	BRIGHT LIGHTS
19	19	INTERPOL
20	20	DAVID BOWIE
21	21	U2
22	22	SONIC YOUTH
23	23	MARLBOROUGH CHORUS
24	24	FRANK ZAPPA
25	25	AC/DC
26	26	THE ARCADE FIRE

Source: All Music Guide for the week ending Jan. 25



No. 4: The Jan. 25 release of two Bright Eyes albums, one acoustic and one electric, rockets Conner Ober's folk-rock act to the top five of the AMG artist searches list this week.

Digital Entertainment

U.S. Marketers Urged To Cell More

BY JILL KIPNIS

LOS ANGELES—With cell phones such an integral part of daily life, brand marketers need to do more to include the devices in their promotions.

Participants at The Next Big Idea: The Future of Branded Entertainment conference Jan. 20 at the Regent Beverly Wilshire here said that while such tie-ins are common in Japan and Europe, the United States is somewhat behind.

"Cell phones are the only device that people always have on when they're awake," said Mark Prieser, CEO of Consect, a mobile industry strategic consulting and event production firm. "Campaigns must have a mobile aspect to them. Technology also goes hand in hand with the market of discovery."

Cell phone sales are expected to hit 2 billion by 2006, said Ken Rutkowski, president of Ken Rutkowski, MTV Networks VP of wireless strategy and operations Greg Clayman, Consect CEO Mark Prieser and MassLive managing partner Steve Masur. (Photo: R. Michael Zila)



Panelists said the ringtone market is the best way to enter into branded deals in the mobile industry. Pictured, from left, are Ken Radio Broadcasting president/hot Ken Rutkowski, MTV Networks VP of wireless strategy and operations Greg Clayman, Consect CEO Mark Prieser and MassLive managing partner Steve Masur. (Photo: R. Michael Zila)

Rutkowski noted that Coca-Cola launched a promotion with cell phone manufacturer Nokia. Last year, when consumers purchased a specific Nokia cell phone, the Coca-Cola logo would appear when the device was turned on.

RINGTONES COOL

Beyond branded promotions with the phone itself, marketers should focus on ringtones, panelists said.

Prieser noted that ringtones generated \$300 million in revenue in the United States last year, and \$4 billion worldwide. "Ringtones were 10% of the global music industry," he said. "The music industry has to be looking at how to get into this. Double the amount of ringtones [were] sold versus digital downloads last year. People are

willing to pay a premium for ringtones. It's personalization, and it's a way to seem cool."

Greg Clayman, VP of wireless strategy and operations for MTV Networks, said MTV recently got involved with ringtones through a promotion that paired its show "Pimp My Ride" with automaker Toyota.

"We gave away ringtones picked by the 'Pimp My Ride' talent," he said. "Toyota was involved with branding. This was the type of promotion that educated more people about ringtones."

Clayman noted that artist/producer Timbaland has

recorded a full album of ringtones that is expected next month. Details about the release are not yet known. Clayman also discussed the importance of targeting specific demographics through ringtones.

Prieser said Latin users comprise up to 8% of the U.S. ringtone market, adding that the demographic is primed for growth. He believes the voice tone la-

voice-only ring) category could be another breakthrough. "If we can get Snop Dogg to do a voice tone, people would love it," he said.

A more efficient method of measuring mobile activity may be needed to convince more marketers to commit, however. Prieser will be involved this year with the new Nielsen Mobile division to craft ways of collecting such information. "We will collect sales data and consumer surveys," he said. "It's complicated, though."

The conference was hosted by Adweek, Brandweek, Mediaweek, Billboard, The Hollywood Reporter, Amusement Business, Sporting Goods Business and Nielsen Media Research, in association with the Entertainment and Media Management Institute at UCLA's Anderson School of Management.

B-Boys' Slam Dunk

Beastie Boys fans will have the opportunity to match their virtual basketball skills against the hip-hop trio in Electronic Arts' upcoming "NBA Street Vol. 3." Mike D, MCA and Ad-Rock are lending their images and antics as game characters, as well as providing the headline song.

The Beasties' "An Open Letter to NYC" is one of 13 hip-hop tracks featured in the game. Also contributing to the soundtrack are Elephant Man, Guerrilla Black, De La Soul, House of Pain and MC Lyte, among others.

Each Beastie Boy game character has a unique set of basketball skills. Players have to beat the three in a section of the game's "street challenge" mode to unlock the characters for play in other modes.



'SupaStar' Quality

Aspiring hip-hop artists can skip "American Idol" and instead compete for the title of "Hip-Hop SupaStar" in a contest sponsored by Sony Urban Music, Circular Wireless and Sony Ericsson.

Sony Urban Music executives will select 10 finalists from the original songs submitted and convert each into a unique mobile ringtone. Circular subscribers may then download and vote for their favorite entry via cell-phone text messaging to select the winner.

Certain finalists will perform with rapper Xzibit on select tour dates sponsored by Circular and Sony Ericsson. The winner will receive a new car and a chance to record with Sony Urban Music.



EMI's Europe Move

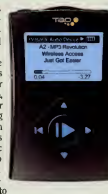
Mobile music pioneer Chaotism and EMI Music have formed a licensing agreement to make some 200,000 tracks from EMI's catalog available for wireless distribution via Chaotism's European carrier partners.

The deal is limited to European wireless operators Eutelsat, Orange, Pannon and Telenor, but Chaotism says it will look to expand the agreement into new areas of Europe. EMI is the fourth major record label to partner with Chaotism for mobile music downloads.

NEWTECH

Giant International's Tio Wi Fi MP3 digital music player ups the ante in the portable music space by featuring wireless access to PC-based music files as well as online music distribution services.

At home, users may sync the device with any PC that is connected to a wireless network and transfer tracks manually or randomly without the use of cables. Soon, users on the go will be able to refresh their music lists directly from participating online music stores whenever they're in range of a public Wi-Fi hotspot. Giant says it is negotiating with several digital music distributors to services to allow Tio users to automatically download new tracks at regular intervals, based on users' preferences. Audible.com is the first company that



sign on to the program.

A Giant representative says the Tio is focused on the portable subscription model. It features Microsoft's Janus digital rights management technology, but will include a la carte distribution services as well. The device supports Windows Media Audio and generic MP3 file formats.

The Tio contains a 20GB hard drive, FM receiver and dual headphone jacks. It also has an integral FM transmitter that enables users to play music on the device through a car or home stereo FM tuner without the need for additional accessories.

Giant says the device will ship in the second quarter with a suggested retail price of \$350. **ANTONY BRUNO**

Milsap Catches A 'Thrill'

Rod Stewart did two albums of American pop standards before his current set, *Stardust... The Great American Songbook Volume III (J Records)*, was nominated for a Grammy Award for best traditional pop vocal album. Fellow category nominee **Barbara Cook**, whose holiday album *'Count Your Blessings'* (DRG) covers the likes of **Irving Berlin** and **Mel Tormé**, has been playing said songbook at least since **Vernon Duke** recommended her for a Poconos summer resort gig in 1950.

No stranger to the genre, too, is **Harry Connick Jr.**, who mined it extensively before his best traditional pop album nominee *'Only You'* (Columbia) focused on ballads from the '50s and '60s. Of course, **Monica Mancini**, whose *'Ultimate Mancini'* (Concord) album honors her late father, **Henry Mancini**, came naturally to the classification.

The fifth nominee in the category is country music legend **Ronnie Milsap**, whose standards entry *'Just for a Thrill'* (Image Music) might seem a stylistic aberration—if not a thinly disguised attempt to cash in on the pop genre-crossing craze so well-exploited by Stewart et al.

Then again, Milsap was originally trained in classical music, and he recorded *'Let's Go Get Stoned'* for **Scepter Records** shortly before **Ray Charles** had a smash hit with it in 1966 and put the then-flailing song-writing team of **Ashford & Simpson** on the map.

Milsap's nominated disc—which features such songs as *'Bewitched,'* *'Every Time We Say Goodbye,'* and *'In the Wee Small Hours of the Morning,'* with arrangements by such greats as **Jimmie Haskell**, **Charles Calleo** and **Sammy Nestico**—was actually conceived in 2001 by the artist, his manager **Burt Stein**, and music industry veteran **Jerry F. Shirell**, who co-produced the project.

"In country music, it's all about the song—but songs are sometimes hard to come by," Stein explains.

When Shirell initially met with Milsap, however, he brought along a list of 174 standards.

"He knows this repertoire better than anybody—and I'm probably one of the few people in the world who knows that," continues Stein, a friend of Shirell's since both worked for **Akasha Elyum** in 1975. Now president/CEO of the **Society of Singers**, Shirell, a high-school doc-wop singer whose single with **Cleveland** got the **Velvet** a collector's item, was later a publicist for **WEA** and **Warner/Chappell**. There he developed even more song sense," he says, citing the joy of working for a pubby with copyrights by the likes of **Berlin** and **Sammy Cahn**.

Words & Music

By Jim Bessman
jbessman@billboard.com

"I'm enough of a song man and appreciator of great singers to know that Ronnie could do these songs," Shirell notes. "I gave him titles that we would not do, like 'I Had to Be You'—that were on every damn standard album in the town—and others like 'Teach Me Tonight,' which I hadn't heard a really great version in many years and is a song that hasn't been ground to fine coffee."

Shirell adds that Milsap's reading of the **Cahn/Gene DePaul** song, married with Nestico's arrangement, is an album standout. "I always wanted to step up to the mic and sing it," claims Milsap, who also singles out **Churchill Kohlmans** "Cry"—**Johnny Ray**'s 1952 hit version of which he heard as a kid. "It didn't matter who had done them. I love those songs so much."

Milsap recognizes his debt to **Charles**, who had a hit in 1960 with the **Lillian Hardin Armstrong/Don Raye** title track of Milsap's album. "People will say, 'You're just trying to act like Ray,' and no doubt he's a huge

influence on me always and forever," Milsap says. "But Ray sang some songs even in his prime that reminded me a lot of **Nat 'King' Cole**, so everybody borrows from everybody."

Milsap says he wanted to do a standards album long before it became virtually mandatory for aging rockers.

"It goes all the way back to the mid-'80s, when I went to my friend [**JCA Nashville** head] **Joe Galante** and said I wanted to do a project like **Linda Ronstadt**'s 1983 album *'What's New.'*"

"I was sitting in a mastering studio in L.A., and they played it for me and said **Elektra** didn't know what to do with it, and I said, 'What?' and got on my knees and said, 'Good music like that doesn't exist anymore! And I was wrong, because she did more albums like that with **Nelson Riddle**—and of course they eventually figured out what to do."

"So I went to **Joe** and said I wanted to do one, and he said, 'It's a great idea, Milsap, but you're selling so well with what you're doing, why not get back on the bus and shut up!'"

Milsap admits, "When I finally got to **Capitol Studios**—with all the pictures of **Frank Sinatra** and **Peggy Lee**—I thought maybe I was getting in some deep water here, but honestly, I knew I had the passion for this kind of project."

"Just for a Thrill," Stein says, is still being worked, with a TV campaign now being prepared.

As for Mancini, she sees her nomination as "the perfect caper" to the "Year of Mancini," which kicked off with a postage stamp issued last April 13 on what would have been her father's 80th birthday.

The year featured numerous other special events—including the March release of *'Ultimate Mancini'*, which has been further honored with a nomination for best pop collaboration for its recording of *'Moon River'* by **Stevie Wonder** and **Tale**. But it's still a Mancini album—though she admits that she's "carrying the torch" for her father, who won 20 Grammys Awards.

"But even though I'm doing [Henry Mancini] material on this CD, it establishes me as an artist myself," she adds. "The fact that I got the nomination speaks more for me as an artist than just rehabbing Mancini material, and I'm proud to be recognized on my own as well as for my legacy."



Grammys Soundly Honor Surround

Among the honors bestowed at the 47th Annual Grammy Awards will be the Grammy 92, best surround sound album.

The award, which will be given for the first time, is a result of the considerable efforts of several passionate individuals who have developed and refined techniques for mixing in this new medium.

The surround sound field and best surround sound album—its first category—were ratified at the Recording Academy's trustees meeting in May. Commercial releases providing an original surround mix of four or more channels are eligible.

The award will be given to the surround mix engineer, surround mastering engineer and surround producer (if any).

The time has clearly come for a surround-related Grammy. Millions of homes are now equipped with a multichannel receiver and speaker array, which are integral components of home theater. Through DVD, TV broadcast and audio playback formats DVD-Audio, Super Audio CD and, most recently, **DigitalDisc** and **DVDPPlus**, most consumers have at least some familiarity with the presentation of music in surround sound.

"I'm excited for the world of surround," says **Rich Tonzell**, an engineer specializing in the field who, with several others, co-wrote the proposal for a surround-related Grammy. "The art form of surround is so deserving of this award."

Prior to the 2004 trustees meeting, the Recording Academy's Producers & Engineers Wing fore-shadowed the surround award announcement with the Grammy Surround Music Alliance, a day-long event in Nashville featuring presentations by multichannel music's top practitioners.

Following the event, **Hank Neuberger** of **Chicago Recording** and **Third Wave Productions** summarized the view of the professional audio industry. "There's two kinds of people in pro audio," Neuberger told *Billboard*. "Those who are working in surround and those who will be."

COMING HOME: In recent weeks, several nominees for best engineered

album, non-classical, have been featured in this space.

Jay Newland, who with **Husky Hinkels** won the award for **Norah Jones**' *'Come Away With Me'* in 2003, is again nominated for his work with **James**, this time for her second album, *'Feels Like Home.'*

The album was recorded at **Allaire Studios** in **Shokan, N.Y.**, and **Avatar Studios** in **New York**.

After cutting tracks for a week in the Great Hall at **Allaire, Newland** recalls, "she lived with the stuff for a few months while she was on the road. Then we went to **Avatar** and recut some stuff."

The group then returned to **Allaire** to record *'What Am I to You,'* featuring **Levon Helm** and **Garth Hudson**, in the **New Room**.

Studio Monitor

By Christopher Walsh
cwalsh@billboard.com



Newland credits the warm and rich tonal character of "Feels Like Home," which was recorded on analog tape, to a number of factors. Among them are the **Neumann** microphones used to record **Jones**' vocals and piano and the **Royer R-121** ribbon microphones used on acoustic guitars.

It sounds that way partly because of tape, although you can get a pretty warm sound on digital these days," **Newland** says. "It's instrument selection—the acoustic guitar concept in this band is not bright and strumming; it's more fingers and wood. Almost all the acoustics are cut with those ribbon mics."



NEWLAND: NOMINATED FOR HIS WORK ON **NORAH JONES'** *'FEELS LIKE HOME'*



MILSAP: COUNTRY LEGEND IN RUNNING FOR TRADITIONAL POP GRAMMY

Scottish artist
K.T. Stunall
has her 'Eye to
the Telescope'
in the United
Kingdom



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA

John Reischman
& the
Jaybirds are
flying high
above
Canadian
bluegrass



Domino's Theory Is Indie Success

BY OLAF FUERNISS

EDINBURGH, Scotland—When Laurence Bell launched Domino Recording in 1993 from his South London basement, it was to provide a U.K. platform for U.S. acts Royal Trux, Pavement, Bonny Prince Billy (Will Oldham) and Sebadoh.

Almost 12 years later, Domino still holds the U.K. and Continental rights for several albums by each of those acts, as well as being home to last year's hottest guitar-band newcomer, Franz Ferdinand, which was recently nominated for three Grammy Awards and five Brit Awards.

The Glasgow, Scotland, four-piece is licensed to Epic for the Americas, Australia and Asia, but most of Domino's releases go through its own London and New York offices, with key independents taking care of the roster in other territories. Vital handles U.K. distribution.

The transition from fan label to a respected indie player has been gradual, but Bell's

guiding philosophy remains the same. "We only get involved with things we love," he says. "We never put records out for money."

The label was launched with a U.K. government grant of £5,000 (\$9,340), and Bell was initially limited to licensing acts, as his budget did not extend to "making records."

"At the time, we didn't have money to make records, so it was easier to license artists. All the money made would be reinvested," says Bell, whose living room floor served as a desk for the first six months of Domino's existence, before he eventually moved to a London office.

SCOTTISH ACCENT

The first act to sign directly with Domino was Glasgow indie fixture the Pastels, in late 1993. The signing marked the beginning of the label's continuing relationship with Scottish artists.

Apart from Franz Ferdinand, Domino's Scottish acts include folk-based songwriter James Yorkston, country rock band Sons & Daughters and acoustic rock act un.p.o.c. It also has an informal relationship with the Pence Collective, a group of artists from the Fife region of Scotland who have their own small label. Domino handles distribution, promotion and any other areas where the Collective needs help.

"I've always gone to Scotland," Bell says. "It has a great tradition of independent music. There's a constant appetite for new music in Scotland."

"The Pence Collective were really inspiring," he adds. "They reminded me of why I do what I do."

Yorkston says he met Bell through a DJ friend at a gig in Edinburgh. When a deal with another label fell through after eight months of negotiation, Yorkston's lawyer asked him if anyone else had shown interest.

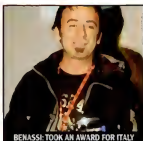
(Continued on page 45)



Scottish alternative-rock band Franz Ferdinand is Domino Records' flagship act. Its self-titled debut album has shipped nearly 3 million units worldwide, according to the label.



REDRAMA: A WIN FOR FINLAND



BEKASSI: TOOK AN AWARD FOR ITALY

EBBA Winners Break Borders

EC Awards Honor Up-and-Comers

BY EMMANUEL LEGRAND

CANNES—The European Commission is looking at ways to contribute to cross-border artist development with its European Border Breakers Awards.

The second EBBA ceremony took place Jan. 23 in Cannes during the MIDEUM trade show. The awards, launched last year, honor up-and-coming European acts whose works have begun to travel across frontiers within the European Union.

Specifically, this year's awards recognized debut albums by EU acts that performed well outside their country of production between Sept. 1, 2003, and Aug. 31, 2004.

The EBBA's are sponsored by the commission's Department of Education, Training, Culture and Multilingualism. The winners are based on data supplied by the Billboard Information Group.

The 2005 edition was marked by the presence of Jan Figel, EC commissioner for education and culture. "These awards are about dismantling barriers, and music has this special quality to dismantle barriers," Figel said while presenting the honors.

Figel said he expects the winners to receive increased public attention and the event itself to "stimulate Europe-wide discussion" of music.

EC officials say they plan to set up a fund to support tours by winning acts as part of an EU pilot project. Details of the plan are not yet available, but it is understood that the support could reach up to 10,000 euros (\$13,000) per act.

MUSICAL DIVERSITY

Katie Melua won the EBBA for Great Britain with her debut, "Call Off the Search" (Dramatico). Other winners were Ireland's Damien Rice ("O,"

DRM/14th Floor), Germany's Wir Sind Helden ("Die Reklamation," Labels/Virgin), France's Cornelle ("Parce Qu'on Vient de Loïen," Wagram), Finland's Redrama ("Everyday Soundtrack," Virgin), Sweden's Anna Johnsson ("The Way I Am," Bonnier Amigo/Sony), Italy's Benny Benassi & the Biz ("Hypnotica," Off Limits Production) and Denmark's Raveonettes ("Chain Gang of Love," Kaverion).

Redrama, Benassi and the Raveonettes were on hand to collect their awards. To mark the enlargement of the EU to 25 countries, the EC gave the Breakthrough Award to Polish band Myslovitz for its album "Korowa Mly Bar."

"Our musical diversity is getting stronger, and we should celebrate that," Figel told the invited audience at the Palais des Festivals. "For instance, by putting successful musicians from a new member state in the spotlight at the next edition of the EBBA's."

It was a "good second year" for the awards, says Jean-François Michel, director of the Brussels-based European Music Office, one of the organizers. "These awards are becoming a valid platform to expose European acts and are a good promotional tool."

Labels say winners receive a boost in international profile. "The EBBA's are honest and well-deserved," says producer Peter Luts of Belgian company A&S Production, whose act Laga was a 2004 winner.

"The awards are very important, because foreign success is the dream of every songwriter or producer," Luts says. "With this award, people can see which bands and singers are selling well outside their own countries."

Additional reporting by James Martin in Cannes.

[illegible]

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

AUSTRIA										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

BELGIUM/WALLONIA										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

Billboard EUROCHARTS										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

DENMARK										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

PORTUGAL										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

NEW ZEALAND										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

GREECE										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

CZECH REPUBLIC										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

ARGENTINA										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

RADIO AIRPLAY										
WEEK	1	2	3	4	5	6	7	8	9	10
SINGLES										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5
ALBUMS										
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5	5	5	5

COMMON CURRENCY

A weekly screenshot of three simultaneously operating top 10 chart states in three or more leading world markets.

ARTIST	USA	UK	JPN	UK	SPA	CAN	SPA	USA	ITA
EMINEM The Marshall Mathers LP	1	1	1	1	1	1	1	1	1
THE GAME The Documentary	2	2	2	2	2	2	2	2	2
GREEN DAY American Idiot	3	3	3	3	3	3	3	3	3
JAY-Z/ALINK PARK Black Album	4	4	4	4	4	4	4	4	4

Nephew A Favorite For Danish Awards

Danish rock quartet Nephew recently notched more than six months on Denmark's album chart. Now the act's biting humor, driving sound and high-octane live shows have made it a favorite for several awards at the local record industry's annual Danish Music Awards March 5 in Copenhagen.

Nephew's second album, "USAUSAB" (Copenhagen Records), has been in the top 10 of Denmark's International Federation of the Phonographic Industry chart since its June release. The label says the album has shipped 67,000 units domestically to date. Even though the band sings in Danish, its success at home has raised interest abroad. "We've released 'USAUSAB' in Japan and are in talks with European countries," Copenhagen Records product manager Jakob Sørensen says.

CHARLES FERRO

Taiwan Acts To Curb Online Piracy

BY TIM CULPAN

TAIPEI, Taiwan—The record industry is weighing the implications of new initiatives from the Taiwanese government aimed at combating online piracy.

The government outlined its "Implementation Plan for Internet Infringing Inspection" Jan. 12 at a closed-door meeting here with a delegation of officials from the Recording Industry Assn. of America and the International Federation of the Phonographic Industry.

RIAA executive VP Neil Turlewitz and IFPI chairman/CEO John Kennedy led the delegation. "They expressed their appreciation to the Taiwan government for revisions to the [intellectual property] law and action against physical piracy, but they remain concerned about Internet piracy," says IFPI Taiwan secretary general Robin Lee, who also attended the meeting.

Lee says the IFPI is still in negotiations with the government on the details of its plan. "It's too early to say if it's good or not," he adds.

Preliminary 2004 estimates from IFPI Taiwan suggest that the territory's physical piracy rate exceeded 30%. In 2003, the rate was 42%, according to the IFPI, with the pirate market valued at \$37 million. The labels body attributes the drop to a combination of improved enforcement of IP legislation and illegal

online copying beginning in 2003.

The country's progress in fighting piracy was reflected in a Jan. 18 decision by the U.S. Trade Representative to downgrade Taiwan's Special 301 status, moving it from the Priority Watch List to the Watch List. In a statement, the USTR said, "Although Taiwan has not yet adopted an effective data protection regime, [it] has made significant progress in the remaining areas, particularly in strengthening enforcement and copyright protection."

Pressure from the United States during the past three years has prompted Taiwan to step up measures against optical media piracy.

"It's good to see Taiwan's status downgraded, but there's still a lot of room for improvement," Lee says. "In physical piracy, Taiwan has done a good job, but Internet piracy remains a growing threat."

CAMPUS CLAMPDOWN

According to the IFPI, on-campus file swapping and downloading is a primary location for Internet piracy in Taiwan. The Education Ministry operates a high-speed Internet network with free access for students around Taiwan. Under the new plan, the Economics Ministry will cooperate with the Education Ministry in cracking down on on-campus downloading and file swapping.



LEE: PLENTY OF ROOM TO IMPROVE TAIWAN'S STATUS ON USTR LIST

Details of the plan's implementation have yet to be worked out, but Bennett Chen, director of external affairs at the Economics Ministry's Intellectual Property Office, says it will be "an all-out effort on campuses across the country."

Chen says the Education Ministry now has the technical capability to monitor network activity at campuses around Taiwan and can track and trace suspicious or abnormal activity.

Raids on homes, campuses and businesses will be stepped up this year, Chen says. The Economics Ministry will give technical training to selected police officers who will carry out the raids. The ministry expects the team to be operational by March.

The meeting with the government took place as IFPI Taiwan

confirmed that 11 of its member companies had filed a copyright infringement suit against Kuro, a leading Taiwanese peer-to-peer service. The suit, which seeks damages of \$400 million Taiwan (\$12.6 million), was filed in December in Taipei District Court. The plaintiffs include the local affiliates of the four major labels and such leading local independents as Rock Records and Forward Music.

A date for hearings in the case has not yet been set.

Kuro says it will fully defend the case. "We're only providing a service to our members, we're not providing content," a Kuro spokesman says.

He adds that Kuro is willing to pursue future cooperation with record companies but would not consider an out-of-court settlement to cover past losses of income by the record companies.

Lee says a civil suit against another Taipei-based P2P service, E2Peer, is being prepared by IFPI Taiwan member companies.

Kuro and E2Peer charge users a monthly fee of \$99 Taiwan (\$3) for their software and access to their networks. Both services maintain Web sites featuring such content as lyrics and artist photos, which are not licensed by the relevant rights holders.

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Japan's Domestic Shipments See Drops In Volume, Value

BY STEVE MCCLURE

TOKYO—Last year saw shipments of domestic repertoire drop in Japan, although home-grown talent continues to dominate sales. The fall in demand for local product in 2004 came as the Japanese music market—the world's second-largest behind the United States—continued its steady decline of recent years.

According to shipment data for 2004 released Jan. 21 by the Recording Industry Assn. of Japan, shipments of all recorded music product, including music videos and DVDs, by the RIAJ's 42 member companies fell 4% on a year-on-year basis to 347.4 million units. Wholesale value fell 5% to \$313.5 billion (\$24.5 billion).

According to the RIAJ, 2004 was the sixth straight year shipments were down on a value basis in Japan. However, industry insiders point out that this decline is not as steep as in the last two years. In 2003, the value of all shipments fell year-on-year by 11%.



RUTHERFORD: JAPAN'S CD CENTRAL MARKET APPEARS DOMESTIC PRODUCT

"The Japanese market's rate of decline is slowing," says Warner Music Asia Pacific president Leslie Rutherford, who is also chairman/CEO of Warner Music Japan.

"If the market had kept falling at the rate it was two years ago, he observes, "you would really have had to wonder where it was going."

Excluding music video/DVD, shipments of audio software dropped 5% in volume to 312.7 million

units and 6% in value to 377.4 billion yen (\$3.7 billion).

The RIAJ says the relatively weak performance by domestic repertoire saw shipments of home-grown music (excluding video/DVD) drop 7% to 224 million units. Wholesale value was also down 7%, to 273.1 billion yen (\$2.6 billion).

Shipments of international repertoire rose 2% in volume to 78.6 million units, although value fell 2% to 104.5 billion yen (\$1 billion).

Rutherford suggests Japan's CD rental market, which is unique among major music markets, is one reason for domestic product's relatively poor performance.

He notes that, under current lending terms, rental stores have to wait one year from the release date before they can offer international product, but domestic CDs can be rented as soon as three weeks after release. "The difference between domestic and international indicates that the rental industry does have some impact on our industry," Rutherford says.

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

British authors rights group the MCPS-PRS Alliance has hired a senior broadcasting executive as the successor to outgoing group CEO John Hutchinson. Effective in early February, Adam Singer will take up the CEO role for the Mechanical Copyright Protection Society and the Performing Rights Society. Hutchinson is retiring from MCPS-PRS after a decade at the helm.

Singer is a broadcasting industry veteran with extensive domestic and international experience. He will be responsible for building and maintaining high-level relationships with members, licensees, international societies and industry partners.

During a career that began in the 1970s, Singer has launched or managed more than a dozen satellite TV channels. Until July 2002, he was CEO of British cable firm Telewest Communications.

LARS BRANDE



DE BURETEL

Emmanuel de Buretel, former EMI Music Continental Europe president, has inked an exclusive global licensing deal with Warner Music International for his new venture, Because Music.

The deal excludes France and the United Kingdom. French indie Wagram distributes the label in France, and de Buretel says a U.K. distribution deal is under discussion.

De Buretel describes Because Music as "an independent multicultural label" with recording, music publishing, management and touring activities. Because will have offices in London and Paris.

EMMANUEL LEGRAND

Veteran music publisher Bryan Morrison has bought a 75% stake in London-based audiovisual company Snapper Music for an undisclosed sum. Morrison, who has worked with Pink Floyd, Marc Bolan/T. Rex and George Michael/Wham!, acquired the stake that had been controlled by French bank Credit Agricole and Ireland-based venture capitalist ACT. Snapper and its labels became part of London-based Morrison Music. The labels include metal specialist Peaceville and midprice imprints Recall, Snapper Classics and the Complete Blues. Pinnacle continues to handle distribution.

Snapper was founded in 1996 by Jon Beecher and Dougie Dudgeon, former directors of catalog specialist Castle Communications. They remain Snapper CEO and A&R director, respectively.

LARS BRANDE

Italian labels Sony Music has lowered its requirements for platinum and gold records.

For singles, the gold disc qualification figure drops from 25,000 to 10,000 units shipped; the platinum figure falls from 50,000 to 20,000. For albums, the new gold benchmark is 40,000 instead of 50,000; platinum is reduced from 100,000 to 80,000. A third album category, silver, has been introduced for album sales of 20,000 copies, while music DVDs will be awarded gold and platinum status for shipments of 15,000 and 30,000 units, respectively. FIMI declined to comment on the development.

MARK WORDEN

For the latest breaking news, go to billboard.biz.

Domino

Continued from page 41

"I said, 'Well, there is this label called Domino that had made me inquiry... and I heard my lawyer falling out of his chair,'" Yorkston recalls. "He called me an idiot and suggested I contact Domino straight away."

Within a week, Yorkston was signed to the label, which issued his debut album, *"Moving In Country"*, in 2002. His follow-up, *"Just Beyond the River"*, was released to critical acclaim in 2004.

The artist has nothing but praise for Bell's approach. "Domino let me record my second album in a big studio, with

a name producer [Kieran Hebden, aka Four Tet], without having heard a single note of any of the songs," he says. "I don't know if that's unique, but I suspect it's not very common."

Former Pavement singer Stephen Malkmus says he also went with Domino when relations turned sour with another label.

"With his enthusiasm and energy, [Bell] made it clear that he was amped to be working with Pavement," recalls Malkmus, whose latest solo album is due from the label in May.

ROCK-N-ROLL HEART

Although he describes himself as a rock'n'roller at heart, Bell's eclectic roster extends to the electronica of Four Tet and the dark blues of

London-based duo The Kills.

Domino also retains the European rights to most of Elliott Smith's catalog, including the posthumous album *"From a Basement on the Hill"* (2004).

"For me, music has to be interesting, exciting or innovative," Bell says. "It's hard to say what makes me go for an act; it's really just gut feeling."

He is quick to praise earlier U.K. indie label icons like Martin Mills (Beggars Banquet), Alan McGee (Creation) and Daniel Miller (Mute), who all offered support and encouragement through the years.

Miller, who continues as chairman of Mute following its acquisition by EMI three years ago, reciprocates the praise. Bell "has done exactly what he wants. He has stuck to his guns

musically and hasn't compromised," Miller says. "And he has great taste. He has created a great label."

Bell rules out the possibility of selling Domino, which he owns with its business manager, Harry Martin, and an undisclosed third partner.

"Yet Bell takes a pragmatic view of the state of the music industry," The CD as a format is in trouble," he says, adding that Domino embraces downloading and other digital solutions. "It would be madness not to. If people don't want CDs, that doesn't mean they don't want music."

In the meantime, Bell aims to stick to releasing an average of 12 albums per year.

"One fantastic record a month," he says, "is enough to nourish us."

Jaybirds Fly Through Bluegrass On New CD

BY LARRY LeBLANC

TORONTO—Any argument about John Reichman & the Jaybirds being a leading bluegrass band can be settled by listening to their exceptional third album, *"The Road West."*

The set was released Feb. 1 in Canada by Vancouver-based artist collective Corvus Records, distributed nationally by Festival Distribution in Vancouver. It is available in the United States through the band's Web site.

The album is a follow-up to "John Reichman and the Jaybirds" (2001) and "Field Guide" (2002), both issued in Canada by Corvus and in the United States by Copper Creek Records in Roanoke, Va.

Led by mandolinist/composer Reichman, the Jaybirds include Trisha Gagnon (acoustic bass/vocals) from Chilliwack, British Columbia; Jim Nevelly from the San Francisco Bay Area (guitar/vocals); Seattle's Nick Hornbuckle (five-string banjo); and Greg Spatz (fiddle) from Spokane, Wash. The 5-year-old unit regularly plays throughout North America and in 2003 toured Denmark, Germany and France. "It's hard coming to prominence with the Tony Rice Unit and the Good Old Persons in the 1980s, Reichman has been a notable figure in bluegrass circles. He has also carved out a formidable reputation performing with folk and jazz artists. He has appeared on recordings by Americans Nick Case, Katie Kallick, Sally Van Meter and Kate McKenzie, as well as those by Canadians Raffi, Cindy Church and Susan Crowe.

Reichman moved from the Bay Area to Vancouver 14 years ago after meeting his wife, Gwendolyn, who lived there. In 1991, Rounder Records released his debut solo album, the aptly titled "North of the Border." "I didn't have much to pack up, just my mandolin and a few

things," he says. "I don't think I would move back now. Too many people. Also, Canada's west coast feels much like the West Coast of the U.S."

"John has a real strong reputation in the bluegrass field, and it's irrelevant where he's living," says Mark D. Moss, editor/executive director of *Sing Out* magazine. "From his association with the Tony Rice Unit, he achieved props in the [bluegrass] community that have let him move beyond it."

Reichman was featured on the cover of the debut issue of Canada's



JOHN REICHMAN & THE JAYBIRDS, ELITE CANADIAN BLUEGRASS ACT

Bluegrass North magazine in September 2004. "He's the most famous bluegrass musician we have in Canada," says Connie Jean Thiessen, managing editor of the Vancouver-based publication.

Reichman forms the Jaybirds to perform original instrumental from his 1999 Corvus album "Up in the Woods." The band soon added vocals and old-time songs, as well as bluegrass material by Bill Monroe, the Stanley Brothers, Flatt & Scruggs and others. "I had always liked Bill Monroe-style traditional bluegrass and old-time music, I wanted to have a band to play it," Reichman explains.

Though the Jaybirds work within the bluegrass tradition, they sound different from other bluegrass units. This is evident on the new album, which balances seven originals with bluegrass and traditional repertoire.

"We have our own sound," Reichman says. "It's the combination of individuals, but it is also because our material is heavily influenced by [American] old-time music."

MULTIPLE INFLUENCES

Born in Ukiah, Calif., Reichman began playing guitar at 12, exploring fingerpicking and blues styles before discovering the mandolin at 17. He recalls seeing Missouri-born bluegrass group the Dillards on TV's *"The Andy Griffith Show,"* playing the hot-picking backwoods Darlin' Family. "I got into bluegrass and roots music through country rock bands like the Byrds, the Buffalo Brothers and the Allman Brothers Springfield," he says. "On PBS, you would see different national folk festivals. That's how I saw Bill Monroe for the first time."

Reichman was greatly influenced by jazz guitarist Django Reinhardt and such blues-rock and blues-rock players as Frank Wolfchild, Sam Bush and Andy Statman, as well as the jazz stylings of Jethro Burns and Tony Moore. He also explored the sounds of Brazilian *choro* and Puerto Rican *jibaro* music.

In the mid-'70s, like many others, Reichman was enthralled by the David Grisman Quintet and other musicians in the Bay Area who were developing "Dawg music." The genre, which took its title from Grisman's nickname, couples traditional bluegrass with late-'60s small-combo jazz.

Tony Rice, one of the most innovative members of the folk-picked string acoustic guitar, left the Grisman Quintet after three years to form the Tony Rice Unit. As an original member of this jazz-laced band, Reichman greatly expanded the range of his playing. He appeared on the band's ground-breaking album *"Backwaters"* (1982).

Reichman has since recorded and performed world music with Brazilian-born multi-instrumentalist Celso Machado and with Salvador Ferreras and the Southern Cross Quintet, both in Vancouver. He also has recorded with and regularly performs in a Latin-jazz instrumental duo with Seattle guitarist John Miller.

"With more than one music configuration I don't feel I'm putting all my eggs in one basket," Reichman says. "I don't like to limit myself with the Jaybirds. I want to sound traditional. With John I do jazz, swing and Latin music—which I also love. I also get to play with other folks and express myself."

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Emma

Continued from page 13

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While Emma's strength at non-dance radio formats remains to be seen, her Internet presence has been steadily increasing on such Web sites as Artist Direct, Apple Computer's iTunes Music Store and AOL.

The five-track "Free Me Digital EP" was available on iTunes the last week in December; it has remained in the site's top 100 pop downloads ever since. At AOL, the video for "Free Me" was streamed more than 360,000 times between Dec. 31 and Jan. 6, making it the fourth-most-played video of that week.

"It said interest in Emma has been encouraging," Braverman adds. "For us, it has been about reintroducing Emma to the 40 million Spice Girls fan base around the world."

Indeed, Emma will maintain a busy schedule while on a two-week U.S. promo tour, appearing on "The Early Show," "Live With Regis and Kelly" and

"The Tony Danza Show," among others. Emma, who has enjoyed recent coverage in consumer publications like *Life*, *Rolling Stone*, *Blender*, *Out* and *FHM*, appears on VH1's "I Love the 90s: Part Deux," which premiered Jan. 17. The artist is also a "Hot Spot" pick on *vh1.com*.

Admittedly nervous about "making it as a solo artist" in the United States, Emma adds that she also feels quite comfortable. "I'm very lucky that I was able to make the album that I wanted to. Hopefully, people will listen to it without judging me on the past."

"It said interest in Emma is more than her Spice Girls history—the positives and the negatives—is a major part of her package. 'People have watched me grow up in the media,' she says. 'Being a part of the group gave me the opportunity to solo. Now it's time to share my own story with others who may only know one part of my life.'"

Dupri

Continued from page 5

such signings as Brooke Valentine and Guertilla Black.

R&B/hip-hop music is ingrained in popular culture today, Serletic adds. "We've built a lane for Jermaine to get on—and to do what needs to be done."

Dupri's proven track record of finding, developing and nurturing talent is not lost on Serletic or Mestel, nor is the fact that he is a savvy businessman.

"Jermaine is a very unique entrepreneur," Mestel says. "He's a proven hitmaker, but he also knows how to run a company. He's the complete package."

Serletic concurs: "He can find the talent, make a hit song and see it through to marketing and promotion. He's creative and visionary, but

he balances this with financial responsibilities."

Through the years, Dupri has worked with numerous acts, including Usher, Alicia Keys, TLC, Whitney Houston, Chingy, Ludacris and Mariah Carey. His agreement with Virgin allows him to work with artists outside the Virgin/EMI network.

In its new home, So So Def will grow, Dupri notes. "At Columbia, it was about building the brand," he says. "I continued building it at Arista. Now, it's about maximizing the So So Def brand."

In addition to Dat Bae, So So Def's roster includes Da Brat, Dr. Dre, T. Waters, Kid Slim and Maestro.

Dupri is also the executive producer of Janet Jackson's new album, which he says should be out in the fourth quarter.

"Virgin never really had a true urban department," Dupri says. "But that's changing. This is a new day for urban music at Virgin."

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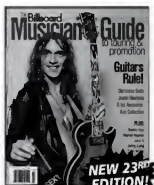
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Programming

Foster To Share Family Life With Fox Viewers

Grammy Award-winning producer/songwriter **David Foster** has signed a deal with **Fox** for his own reality series, which the network will start airing later this year.

Foster's still-untitled show will document his home life with wife **Linda Thompson** and her two adult sons, **Brandon Jenner** and **Brody Jenner**, who have moved back in with Foster and Thompson. According to Fox, the show will focus on Foster's clashes with his stepsons, whose hard-partying lifestyle causes problems in the family.

Foster is one of the few people with more than a dozen Grammys (he has 14). His wins include work with such

artists as Celine Dion, Whitney Houston and Natalie Cole. His current protégés are Josh Groban, Michael Bublé and Renee Olstead, all of whom are signed to Foster's Warner Music

Tuned In: The Tube

By Carla Hay
chay@billboard.com



Photo: Justin Bieber / WireImage.com

According to Nielsen Media Research, "The Rebel Billionaire" finished its season with an average of just 4 million U.S. viewers per episode.

GRAMMY SWAN SONG: Longtime Grammy Awards executive producer Pierre Cossette of Cossette

Productions is retiring from that role after this year. Cossette has produced the Grammys telecast for 35 years.

For the 2006 ceremony, **Ken Ehrlich** will continue as executive producer, and **John Cossette** will rise from supervising producer to executive producer.

Pierre Cossette will continue producing on Broadway. His credits include "The Will Rogers Follies" and "Tommy Tune Tonight" and he is developing a musical inspired by the life of **Woody Guthrie**.

'IDOL' CHANGES: In a Jan. 20 teleconference, "American Idol" executive producer **Nigel Lythgoe** said that this season's finalists (who for the first time will be an equal number of males and females) will not live in a house together, as in past seasons, but in apartments. Lythgoe said "American Idol" wants to focus less on how the contestants get along and more on their singing performances.

Although guest judges were part of the audition process for the first time this season, guest judges will not

regularly appear during the show's viewer-voting phase, as they have in the past. In the case of a tie on a four-judge panel, Lythgoe said, "Idol" judge **Simon Cowell** makes the final decision, since he represents the label (S/19/BMG) that releases records from "Idol" winners.

The fourth-season premiere of "American Idol" Jan. 18 scored massive ratings: 33.6 million U.S. viewers, according to **Nielsen Media Research**. The third-season premiere drew 29 million U.S. viewers.

FEBRUARY 5 2004 **Billboard®** **VIDEO MONITOR**

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ones" are those clips with six or more plays for the first time in the chart week.

For week ending **JANUARY 23, 2004**

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS.
 "New Ones" are those clips with six or more plays for the first time in the chart week.

[illegible]

For week ending
JANUARY 23, 2004

[illegible]

NYC VIDEO SOURCE
OVER THE AIR LIVE COMMERCIAL BROADCAST NEW YORK CITY

HIP HOP/R&B		COUNTRY/POP/ROCK	
MAKING LOVE LIGHTS UP	5:00	SHAKES THEIR COIN	5:00
THE BROTHERS FROM THE	5:05	SPINNY FERRY (YOU) LET ME TONDRON	5:05
THE BROTHERS FROM THE	5:10	THE BROTHERS FROM THE	5:10
TURN TUREN DA LIGHTS OFF	5:15	THE BROTHERS FROM THE	5:15
SHOOP DOOGS LET'S GET BLOWN	5:20	THE BROTHERS FROM THE	5:20
THE BROTHERS FROM THE	5:25	THE BROTHERS FROM THE	5:25
BLUES TRASH LAZE A BOSS	5:30	THE BROTHERS FROM THE	5:30
SHOOP DOOGS LET'S GET BLOWN	5:35	THE BROTHERS FROM THE	5:35
SHOOP DOOGS LET'S GET BLOWN	5:40	THE BROTHERS FROM THE	5:40
SHOOP DOOGS LET'S GET BLOWN	5:45	THE BROTHERS FROM THE	5:45
SHOOP DOOGS LET'S GET BLOWN	5:50	THE BROTHERS FROM THE	5:50
SHOOP DOOGS LET'S GET BLOWN	5:55	THE BROTHERS FROM THE	5:55
SHOOP DOOGS LET'S GET BLOWN	6:00	THE BROTHERS FROM THE	6:00
SHOOP DOOGS LET'S GET BLOWN	6:05	THE BROTHERS FROM THE	6:05
SHOOP DOOGS LET'S GET BLOWN	6:10	THE BROTHERS FROM THE	6:10
SHOOP DOOGS LET'S GET BLOWN	6:15	THE BROTHERS FROM THE	6:15
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SHOOP DOOGS LET'S GET BLOWN	9:50	THE BROTHERS FROM THE	9:50
SHOOP DOOGS LET'S GET BLOWN	9:55	THE BROTHERS FROM THE	9:55
SHOOP DOOGS LET'S GET BLOWN	10:00	THE BROTHERS FROM THE	10:00
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SHOOP DOOGS LET'S GET BLOWN	10:10	THE BROTHERS FROM THE	10:10
SHOOP DOOGS LET'S GET BLOWN	10:15	THE BROTHERS FROM THE	10:15
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SHOOP DOOGS LET'S GET BLOWN	10:25	THE BROTHERS FROM THE	10:25
SHOOP DOOGS LET'S GET BLOWN	10:30	THE BROTHERS FROM THE	10:30
SHOOP DOOGS LET'S GET BLOWN	10:35	THE BROTHERS FROM THE	10:35
SHOOP DOOGS LET'S GET BLOWN	10:40	THE BROTHERS FROM THE	10:40
SHOOP DOOGS LET'S GET BLOWN	10:45	THE BROTHERS FROM THE	10:45
SHOOP DOOGS LET'S GET BLOWN	10:50	THE BROTHERS FROM THE	10:50
SHOOP DOOGS LET'S GET BLOWN	10:55	THE BROTHERS FROM THE	10:55
SHOOP DOOGS LET'S GET BLOWN	11:00	THE BROTHERS FROM THE	11:00
SHOOP DOOGS LET'S GET BLOWN	11:05	THE BROTHERS FROM THE	11:05
SHOOP DOOGS LET'S GET BLOWN	11:10	THE BROTHERS FROM THE	11:10
SHOOP DOOGS LET'S GET BLOWN			

[illegible]

53

A 15% gain sends the Postal Service to No. 1 on Heatseekers



Charts

SALES / AIRPLAY / TRENDS / ANALYSIS

Music Fit On Carson Couch

Comedy was absolutely king during the 30 years that **Johnny Carson** ruled late-night TV from his desk at "The Tonight Show," but from his very first program in 1962, the landmark series also made time for music.

Tony Bennett was one of the guests the night Carson took the reins, and music would continue to have a place at the table through the next three decades.

Laughter, no doubt, was the first order of the night, from the monologue through Carson's vast array of sketch humor. Around the time he exited the show in 1992 and in the days since his death Jan. 23, Carson received rightful praise for the long line of star comedians whose first big break was an appearance on his series, a who's who that includes **David Letterman**, **Jay Leno**, **Kermit the Frog**, **Ellen DeGeneres**, **Edie Murphy**, **Drew Carey** and **Juan Rivera**.

But, if comedy pumped the heartbeat of Carson's "Tonight Show," music provided its soul, from the peppy opening theme written by **Paul Anka** through the swanky big-band flagfare that opened and closed commercial breaks, with **Doc Severinsen** leading the orchestra for 25 of Carson's 30 years.

And then there were the musical guests.

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



Carson's "Tonight" did not provide as many stardom moments for emerging musicians as it did for comics, but it did realize plenty of pop glory. **Bette Midler**, whose music was not often a ready fit for radio, expanded her base on Carson's stage. In 1987, he became the first talk-show host to interview **Madonna**, although she did not sing that night.

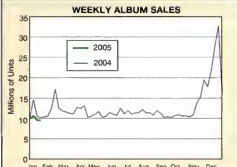
A young **Whitney Houston** blossomed after a performance there. Carson's "Tonight" was also an important platform for a successful French Canadian artist who was trying on English for a shot at the United States: **Celine Dion**. Both **Lyle Lovett** and **k.d. lang** made their first network appearances on the Letterman-era "Late Night" but soon graduated to "Tonight" and became immediate Carson favorites, with Lovett being invited to appear twice in a single week.

Carson's show also accelerated sales for two albums that found artists trading contemporary pop for standards. In 1983, a performance there made a difference for **Linda Ronstadt**'s "What's New," the first in a cycle of albums that paired her with **Nelson Riddle**. It happened again in 1991, when **Natalie Cole** expanded the repertoire of father **Nat "King" Cole** on "Unforgettable," which became the first album released in the **Nilesen SoundScan** era to grow its way to No. 1 after bowing below the top 10.

(Continued on page 52)

Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES

	Albums	Store Singles	Digital Tracks
This Week	9,564,000	76,000	5,247,000
Last Week	9,630,000	78,000	5,247,000
Change	<0.7%	<2.6%	0.0%
This Week 2004	10,271,000	149,000	1,702,000
Change	<6.9%	<49.0%	<208.3%

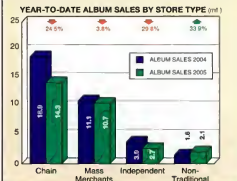


YEAR-TO-DATE OVERALL UNIT SALES

	2004	2005	Change
Total	41,047,000	46,017,000	<12.1%
Albums	35,514,000	39,841,000	<16.0%
Store Singles	487,000	235,000	<51.7%
Digital Tracks	5,046,000	15,941,000	<215.9%

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2004	2005	Change
CD	34,480,000	28,868,000	<16.3%
Cassette	755,000	227,000	<69.9%
Other	279,000	746,000	<167.4%



See chart on page 52 for more details. Compiled from a representative sampling of stores that report sales to Nielsen SoundScan. All figures are preliminary.

Still Lonely At The Top

Los Lonely Boys have set a record on the Adult Contemporary tally, where "Heaven" (Or/Epic) is No. 1 for the 14th week. It's the longest run in pole position for a debut chart entry in the history of this survey.

"Heaven" ascended to the throne the week of Oct. 2, 2004, and remained No. 1 for 10 consecutive weeks. Its run was then interrupted for five weeks, while **Josh Groban**'s "Believe" took over during the time when some radio stations turned to seasonal music for the Christmas holiday. Groban's Academy Award-nominated song from "The Polar Express" soundtrack (Warner Sunset/Reprise) took a big drop the week of Jan. 15, and "Heaven" reclaimed its place atop the list.

Only seven other titles have had a 14-week or longer visit at the head of the AC survey, and none of them are an act's first chart entry. The record-holder, at 28 weeks, is "Drift Away" by **Uncle Kracker** featuring **Dobie Gray**. In second place is **Celine Dion**'s "A New Day Has Come," with 21 weeks on top. Dion's "Because You Loved Me" and **Phil Collins**' "You'll Be in My Heart" are tied for third place, with 19 weeks. In fourth place, with 17 weeks, are "I Knew I Loved You" by **Savage Garden** and "Excite" by **Faith Hill**. Tied with "Heaven" is **Toni Braxton**'s "Un-Break My Heart."

Chart Beat

By Fred Bronson
bronson@billboard.com



WILL ACCIDENTS HAPPEN? If members of the Academy of Motion Picture Arts and Sciences use The Billboard Hot 100 as a guide, the Academy Award for original song will go to "Accidentally in Love," the song from "Shrek 2" recorded by **Counting Crows**. "Accidentally" is the only one of the five nominated songs to chart on the Hot 100, though "Believe," recorded by **Josh Groban**, bubbled under.

"Accidentally" peaked at No. 3 on the Adult Top 40 chart, No. 35 on Mainstream Top 40 and No. 23 on Adult Contemporary. If that last chart is the basis on which academy members decide, the statuette will go to "Believe," the song from "The Polar Express" that was No. 1 for five weeks.

The other three nominated songs could still appear on a singles and tracks chart between now and the Feb. 27 Oscars broadcast, but they'll have to hurry. Meanwhile, "Learn to Be Lonely" is on the soundtrack to "The Phantom of the Opera" (Really Useful/Sony Classical), which rises to a new peak position of No. 16 on The Billboard 200 this issue. On the albums chart, "The Polar Express" peaked at No. 46 the week of Dec. 4, 2004. But if this chart is used to determine the Oscar-winning song, "Accidentally in Love" wins here, too, because the "Shrek 2" soundtrack peaked at No. 8 the week of June 19, 2004.

Also nominated is "Look to Your Path" from "The Chorus." That soundtrack debuts at No. 6 on Top World Music Albums and moves 11-4 on Top Classical Albums this issue. The other nominated song is "Al Otro Lado del Rio" from "The Motorcycle Diaries." "Al Otro Lado" peaked at No. 4 on the World Music Albums chart and No. 70 on Top Latin Albums the week of Nov. 6, 2004.

Sales data compiled by Nielsen SoundScan

LAST WEEK				ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	LAST WEEK				ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	2	2	11	1	1	1	1	1	1	1	1	1	1	1	1
4	5	5	11	1	1	1	1	1	1	1	1	1	1	1	1
5	4	4	1	1	1	1	1	1	1	1	1	1	1	1	1
6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
7	7	9	4	1	1	1	1	1	1	1	1	1	1	1	1
8	5	7	1	1	1	1	1	1	1	1	1	1	1	1	1
9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
10	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
11	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
12	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
13	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
14	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
15	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
16	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
17	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
18	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
19	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
20	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
21	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
22	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
23	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
24	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
25	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
26	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
27	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
28	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
29	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
30	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
31	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
32	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
33	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
34	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
35	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
36	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
37	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
38	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
39	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
40	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
41	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
42	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
43	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
44	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
45	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
46	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
47	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
48	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
49	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
50	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

\$: GREATEST GAINER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	111	121	SHINEDOWN	Leave A Whimper	53	151	159	332	BLUR Collab Comedy Tour Rides Again	50	
102	98	84	YELLOWCARD	Occane Avaran	23	152	172	166	GUERILLA BLACK	20	
103	96	95	EVANESCENCE	Fallen	3	153	121	150	JILL SCOTT	3	
104	96	91	EVANESCENCE	Anywhere But Home	39	154	144	139	RELIENT K	15	
105	91	78	JIMMY EAT WORLD	Future	6	155	146	134	SOUNDTRACK	7	
106	116	122	LLOYD BANKS	The Hunger For More	1	156	161	158	PITBULL	14	
107	92	80	JOSH GROBAN	Live To The Greek	24	157	138	143	DEAN MARTIN	28	
108	113	110	THE USED	As Love And Death	18	158	143	170	GERALD LEVERT	29	
109	109	101	CHRIS BOTE	When I Fall In Love	37	159	179	184	LIONEL RICHIE	19	
110	102	104	SOUNDTRACK	The Life Aquatic With Steve Zissou	102	160	157	120	MOS DEF	5	
111	83	83	SEAL	Best 1991 - 2004	67	161	183	200	LYFE JENNINGS	161	
112	110	114	THE BEACH BOYS	The Very Best Of The Beach Boys: Sounds Of Summer	16	162	160	174	SHERYL CROW	2	
113	122	119	SOUNDTRACK	The Princess Diaries 2: Royal Engagement	165	163	150	130	NICKELBACK	6	
114	133	155	THE POSTAL SERVICE	Give Up	114	164	145	156	JEREMY CAMP	1	
115	107	98	MARILYN MANSON	Lost We Forget The Best Of	9	165	152	147	THE DIPLOMATS	46	
116	93	18	CHEVELLE	This Type Of Thinking (Could Do Us In)	8	166	164	173	SARAH MCCLACHLIN	107	
117	123	146	MUSE	Absolution	107	167	129	176	TOBY KEITH	1	
118	117	113	HOBEBASTANK	The Reason	3	168	144	144	SARA EVANS	20	
119	134	125	ANTHONY HAMILTON	Comin' From Where I'm From	33	169	167	162	MIKE JAGGER	40	
120	134	115	LA WAYNE	The Carver	3	170	177	17	MICHAEL JACKSON	13	
121	120	118	LENNY KRAVITZ	Baptism	14	171	164	160	SEETHER	53	
122	117	117	ROD STEWART	As Time Goes By - The Great American Songbook Vol. II	2	172	178	198	SOUNDTRACK	30	
123	130	130	SNOW PATROL	Final Straw	91	173	173	173	THE SHINS	1	
124	168	168	MADELINE PEYROUX	Carless Love	124	174	174	174	KIDZ BOP KIDS	23	
125	128	132	THREE DAYS GRACE	Three Days Grace	69	175	174	174	VARIOUS ARTISTS	175	
126	113	106	A PERFECT CIRCLE	eMOTIV	2	176	153	131	NRVANNA	17	
127	106	104	JOHN MELLENCAMP	Words & Music: John Mellencamp's Greatest Hits	13	177	171	172	DIKERS BENTLEY	26	
128	114	124	BLAKE SHELTON	Blake Shelton's Bar & Grill	20	178	170	159	TAKING BACK SUNDAY	3	
129	180	171	VARIOUS ARTISTS	Chosen Few: El Documental	129	180	168	178	SOUNDTRACK	179	
130	127	126	THE ROLLING STONES	The Best Of The Rolling Stones: Jump Back 71-73	30	181	174	179	JAY-Z	1	
131	139	169	THE ARCADE FIRE	Fueral	131	182	182	182	CHRIS TOMLIN	1	
132	118	118	MICHAEL MCDONALD	Motown Two	9	183	175	181	ALAN JACKSON	19	
133	140	135	AKON	Trouble	38	184	185	168	JAY-Z	33	
134	136	133	DAMIEN RICE	D	133	185	185	185	KEITH SWEAT	31	
135	167	167	LIL SCRAPPY/TRLVLLE	The Xig Di Crank & BME Recordings Present	12	186	186	186	MOONIE GENTRY	10	
136	123	123	SOUNDTRACK	Shrek 2	8	187	187	187	VARIOUS ARTISTS	184	
137	125	129	ALAN JACKSON	What I Do	1	188	188	188	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	188	
138	155	145	SUM 41	Chuck	10	189	189	189	RAY LAMONTAGNE	189	
139	126	107	KANYE WEST	The College Dropout	2	190	173	181	CARLY SIMON	22	
140	163	167	CASTING CROWNS	Casting Crowns	59	192	192	192	JOSH GRACIN	11	
141	119	136	JIMMY BUFFETT	Licence To Chill	1	193	165	164	BRIAN WALSH	13	
142	141	139	MARON	1.22.03 Acoustic (EP)	42	193	194	161	JESSICA SIMPSON	1	
143	135	140	HOWIE DAY	Stop All The World Now	146	194	NM/W	1	SUGARLAND	104	
144	167	143	KEVIN SPACEY	Beyond The Sea (Soundtrack)	44	195	195	195	50 CENT	1	
145	154	154	BOWLING FOR SOUP	A Hangover You Don't Deserve	37	196	196	196	SOUNDTRACK	9	
146	151	127	YING YANG TWINS	My Brother & Me	12	197	182	184	LUIS MIGUEL	54	
147	156	158	INTERPOL	Antics	15	198	198	198	TOBYMAC	54	
148	161	142	BONE THUGS-N-HARMONY	Greatest Hits	142	199	199	199	EAGLES	3	
149	161	176	HAWTHORNE HEIGHTS	The Silence In Black And White	120	199	199	199	ELLIOTT SMITH	19	
150	162	151	SLEPKNOT	Vol. 3: (The Subliminal Verses)	2						

* Allowing for the greatest sales gain this week. ▲ Per pricing industry. AD Adhesive. IPAAI certification for net shipment of 100 million units (Platinum). ◆ RAAA certification for net shipment of 1 million units (Platinum). ♦ RAAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates amount of most platinum target. For lowest rate, and double additional with a rating from 100 members average. The RAAA indicates shipments by the number of days and price targets. RAAA 100% awards. Certificate for net shipment of 100 million units (10M). * Certification of 200 million units (200M). * Certification of 800,000 units (800K) Plaster. * Awarded indicates LP is available. Most page prices, and CD prices for PMA and WPA are, suggested lists. Page prices entered LUL and all other CD prices, are awarded prices. Certificates are projected from wholesale prices. Greatest Demand shows chart's largest unit increase. Facetsize indicates biggest

Sales data and internet radio reports compiled by Nielsen SoundScan					RETAILER NO. RANK
LAST WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION	
29	SOUNDTRACK REALITY SHOW: THE CLASSICAL SOURCE MUSIC	THE PHANTOM (OF THE OPERA) [Special Edition]	1	1	71
1	U2 U2 INTERPRETATION	How To Dismantle An Atomic Bomb	22	23	
3	SOUNDTRACK STREET FIGHTER MUSIC	Guardians	23	23	
8	GREEN DAY U2 INTERPRETATION	American Idiot	21	21	
14	MADLINE PEYROW RECORDING ARTIST	Carolina Love	12	12	
1	THE GAME INTERPRETATION AND REVERSE INTERPRETATION (M)	The Documentary	1	1	
8	RAY CHARLES U2 INTERPRETATION	Genius Loves Music	49	49	
8	ALISON KRAUSS + UNION STATION U2 INTERPRETATION	Lenny Blues Easy Ways	26	26	
10	EMINEM U2 INTERPRETATION	Encore	3	3	
17	BETHOVENS WIG RECORDING ARTIST	Bethoven's Wig 2: More! Sing Along Symphonies	1	1	
7	THE KILLERS U2 INTERPRETATION	Hot Fuss	12	12	
9	SHANIA TWAIN U2 INTERPRETATION	Greatest Hits	12	12	
10	CELINE DION U2 INTERPRETATION	Miracle	42	42	
11	MODEST MOUSE U2 INTERPRETATION	Good News For People Who Love Bad News	50	50	
12	THE ARCADE FIRE U2 INTERPRETATION	Funeral	131	131	
18	TOBY KEITH U2 INTERPRETATION	Greatness Hits 2	27	27	
16	MARCOONS U2 INTERPRETATION	Serve About June	28	28	
20	KELLY CLARKSON U2 INTERPRETATION	Breakaway	6	6	
21	FRANZ FERDINAND U2 INTERPRETATION	Franz Ferdinand	34	34	
1	RAY CHARLES U2 INTERPRETATION	Ray (Soundtrack)	36	36	
1	JOHN LEGEND U2 INTERPRETATION	Get Lifted	6	6	
22	TIM MCCRAW U2 INTERPRETATION	The Life Aquatic With Steve Zissou	110	110	
1	VARIOUS ARTISTS U2 INTERPRETATION	Like You Were Never Here	35	35	
1	VARIOUS ARTISTS U2 INTERPRETATION	Bethoven's Wig	1	1	
1	VARIOUS ARTISTS U2 INTERPRETATION	Moody Bluegrass: A Nashville Tribute To The Moody Blues	1	1	

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard (U.S.A.) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA and double album sales with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certified (100,000 units) and/or net shipment (100,000 units) by 2005. NIAA Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.

[illegible]

On charts, catalog titles are included on the Internet and Soundtrack charts. ●Albums with the greatest sales (ain this week). ●Recording Industry Assn. tion for net shipment of 10 million units (Diamond). Diamond following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, n for net shipment of 100,000 units (TwoX). △ Certification of 200,000 units (Platine). △ Certification of 400,000 units (Multi-Platine). * Asterisk indicates vinyl

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

[illegible]

Over The

Continued from page 49

For many reasons, Carson's "Tonight Show" had a different musical temperament than the program has exhibited during Leno's tenure, or that which we see on "The Late Show," "Late Night" and the other talk shows. For example, it is doubtful that this week's chart leader, **the Game**, would have fit well with Carson.

While Leno, Letterman and their younger peers feature music four or five nights per week, the Carson show only did so maybe two or three times per week, especially after 1980, when Carson negotiated with NBC to trim the show from 90 minutes to an hour.

Yet one publicist recalls that musical guests found benefits from Carson that are less likely on today's talk shows, which almost always confine musicians to a single song in the last few minutes of the show. Singers often appeared earlier in Carson's lineups. It was not unusual if they performed more than one song, and they were frequently invited to chat

How often do musicians score couch time in today's late-night talk landscape? Letterman interviewed **Harry Connick Jr.** last year, and Leno has given panel time to Dion and **Clay Aiken**, but such moments are rare.

During Carson's long, unprecedented reign, music always held a princely place in his kingdom.

NO CONTEST: It is not often that we see the No. 1 album on The Billboard 200 lead the runner-up by more than half a million units, but this is not your typical week. Rap

fans have eagerly anticipated the first major-label album by **the Game** for months, and it arrives at a time of year when most other albums in the market are losing traction.



Although his "The Documentary" falls a little shy of the 600,000-plus that some pundits had predicted, based on his first-day sales the Game's start is still historic. With

587,000 units, "The Documentary" scores the largest week by any January release in **Nielsen SoundScan** history, a mark previously held by **Alan Jackson's** 2002 release, "Drive," which began at 423,000 copies.

Green Day's "American Idiot," the leader in the last two weeks, is the runner-up at 85,500, down 15%. The Game's album also high jumps 69-1 on Top R&B/Hip-Hop Albums, having bowed there early from street-date violations.

His current hit "How We Do," which features cohort **50 Cent**, continues to grow, bulleting 8-3 on Hot Digital Songs and 5-4 on Hot R&B/Hip-Hop Singles & Tracks. But for all his heat, the Game will be lucky to hold court on the big chart.

"The Documentary" appears to be headed for a second-week slide of more than 50%, targeted by one chart watcher to do 275,000. Such an erosion is not unusual for a rap album.

that starts with a large number, but such a fade could put the Game on the losing end of a tug of war with country stud **Kenny Chesney**.

Chesney's new album is decidedly non-country, a songwriting diversion with sonics more reminiscent of **Jimmy Buffett** than anything you might associate with Nashville.

Without a single to light the way at country stations (see *Singles Minded*, page 56), **RCA Label Group** never expected "Be As You Are: Songs From An Old Blue Chair" to replicate the last-million-plus start Chesney saw last year with "When the Sun Goes Down." Still, he has enough fans to give the new album a shot at garnering the second-largest sales week of his career. Sources close to the project say first-day reports from chains put it on course to sell 300,000 copies in its first week.

If he makes that number, Chesney's "Blue Chair" will become a throne.

Billboard TOP JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	CHRIS BOTTI	107	NUMBER 1 (107)	10 Weeks At Number 1	When I Fall in Love
2	2	MADELINE PEYROUX			Classical News	
3	3	DIANA KRALL			The Girl In The Other Room	
4	4	DAVID SANBORN			Clear	
5	5	JANE MONHEIT			Taking A Chance On Love	
6	6	HARRY CONNICK, JR.			Only You	
7	7	LINDA RONSTADT			Harem 'N' Myself	
8	10	SOUNDTRACK			Artist	
9	9	RENEE OLSTADT			Renée Olstad	
10	8	PETER CINCOTTI			On The Moon	
11	11	VARIOUS ARTISTS			The Very Best Of Cole Porter	
12	12	WYNNON MARSALS			Unforgettable Blackness: The Rise And Fall Of Jack Johnson	
13	12	LOUISE ARMSTRONG			Louis Armstrong (Milestone 2004)	
14	13	AL JARREAU			Accentuate The Positive	
15	14	MARILYN SCOTT			Nightcap	
16	22	VARIOUS ARTISTS			Bossa Nova For Lovers	
17	23	NAT KING COLE			Love Songs	
18	15	VARIOUS ARTISTS			Memo Of The Most Romantic Jazz Music In The Universe	
19	14	NANCY WILSON			A.S.V.P.	
20	20	DAVID SANBORN			Intimate	
21	21	THE LINCOLN CENTER JAZZ ORCHESTRA			A Love Supreme	
22	22	JASON MILES			Miles To Miles	
23	23	BRANDFORD MARSALIS QUARTET			Ornamental	
24	24	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE			The Out-Of-Towners	
25	21	VARIOUS ARTISTS			20 Best Of Jazz	

Billboard TOP CONTEMPORARY JAZZ™

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	KENNY G	107	NUMBER 1 (107)	2 Weeks At Number 1	At Last... The Duo Album
2	2	JAMIE CULLUM			TwentySomething	
3	3	KENNY G			Ultimate Kenny G	
4	4	NORMAN BROWN			West Coast Cool	
5	5	KATIE MELUA			Call Of The Siren	
6	6	CHRIS BOTTI			A Thousand Kisses Deep	
7	7	BONÉY JAMES			Pure	
8	8	VARIOUS ARTISTS			Forever, For Always, For Luther	
9	9	VARIOUS ARTISTS			Playboy Jazz In A Smooth Groove	
10	10	WAYMAN TISDALE			Hang Time	
11	11	MINDI ABAR			Come As You Are	
12	12	DAVE KOZ			Saxaphone	
13	13	MEDESKI MARTIN AND WOOD			End Of The World Party (Just In Case)	
14	14	PETER WHITE			Confidential	
15	15	KIM WATERS			In The Name Of Love	
16	16	INCOGNITO			Adventures In The Black Semblance	
17	17	MARION MEADOWS			Player's Club	
18	18	FOURPLAY			Jersey	
19	19	REGINA BELLE			Lazy Afternoon	
20	20	GEORGE BENSON			The Greatest Hits Of All	
21	21	GEORGE BENSON			Impassioned	
22	22	MAYSA			Smooth Sailing	
23	23	VARIOUS ARTISTS			Smooth Jazz W/LS CD Sampler Volume XVII	
24	24	WILL DOWNING			Ensemble	
25	25	CRAIG CHAIKOFF			Midnight	

Albums with the greatest sales since first week. * Recording Industry A.P. of America (RIAA) certification for an shipment of 500,000 units (double platinum). ** RIAA certification for an shipment of 1 million units (platinum). *** RIAA certification for an shipment of 15 million units (diamond). Numerical footprints are displayed in parentheses. * Album with the greatest sales since first week. * Recording Industry A.P. of America (RIAA) certification for an shipment of 500,000 units (double platinum). ** RIAA certification for an shipment of 1 million units (platinum). *** RIAA certification for an shipment of 15 million units (diamond). Numerical footprints are displayed in parentheses. * Album with the greatest sales since first week. * Recording Industry A.P. of America (RIAA) certification for an shipment of 500,000 units (double platinum). ** RIAA certification for an shipment of 1 million units (platinum). *** RIAA certification for an shipment of 15 million units (diamond). Numerical footprints are displayed in parentheses.

Billboard TOP CLASSICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	YO-YO MA WITH KONA SINFONIA ORCHESTRA (HONOLULU)	107	NUMBER 1 (107)	17 Weeks At Number 1	Yo-Yo Ma Plays David
2	2	RENEE FLEMING/CHORUS OF THE AGE OF ENLIGHTENMENT (BICKET)			Handel	
3	3	ANDRE RIEU			Vesuvius	
4	4	SOUNDTRACK			The Chorus	
5	5	JOSHUA BELL			Romance Of The Violin	
6	6	YO-YO MA WITH THE AMSTERDAM BAROQUE ORCHESTRA & TON KOORNIN			World's Cafe	
7	7	LEON FLEISHER			Two Hands	
8	8	SOUNDTRACK			Musical And Comical	
9	9	LEANG LANG			Live At Carnegie Hall	
10	10	LOU LANGE			Song Lyrics	
11	11	LOU LANGE			Song Lyrics	
12	12	LOU LANGE			Song Lyrics	
13	13	YUNDI LI			Chopin: Scherzi, Impromptu	
14	14	TILLI FELLNER			J.S. Bach: Two Wohltemperirte Klavier Buch	
15	15	MORMON TABERNACLE CHOIR			Peace Like A River	
16	16	NORWEGIAN CHAMBER ORCHESTRA (ANDNES)			Mount Pann Concertos No. 3 & 4	

Billboard TOP CLASSICAL CROSSOVER™

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	JOSH GROBAN	107	NUMBER 1 (107)	55 Weeks At Number 1	Cleaner
2	2	ANDREA BOCELLI			Andrea	
3	3	SARAH BRIGHTMAN			Live From Las Vegas	
4	4	HAYLEY WESTERNA			Pure	
5	5	TAN DUN FEATURING ITZHAK PERLMAN			Hero (Soundtrack)	
6	6	BOND			Classified	
7	7	ARIA			Area 2 Metamorphosis	
8	8	SARAH BRIGHTMAN			Heaven	
9	9	YO-YO MA			Obrigado Brazil	
10	10	ANDRE RIEU			At The Movies	
11	11	BELLA FLECK/EDGAR MEYER			Music For The	
12	12	YO-YO MA			Obrigado Brazil: Live In Concert	
13	13	AMICI FOREVER			The Opera Band	
14	14	THE TEN TENS			Larger Than Life	
15	15	BOND			Band: Remixed	

Billboard TOP NEW AGE ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	GEORGE WINSTON	107	NUMBER 1 (107)	2 Weeks At Number 1	Memento... A Love Story
2	2	MANHHEIM STEAMROLLER			Romantic Themes	
3	3	JIM BRICKMAN			Greatest Hits	
4	4	ARMIK			Celebration	
5	5	AMETHYSTUM			Evermore	
6	6	STEVEN ANDERSON			100 Church Classics	
7	7	VANGELS			Alexander (Soundtrack)	
8	8	VARIOUS ARTISTS			The Healing Garden: An Art (Well-being) Journey The Path To Well-being	
9	9	VARIOUS ARTISTS			The Healing Garden: Collection	
10	10	YANNI			Ethnicity	
11	11	VARIOUS ARTISTS			20 Best Of Relaxation	
12	12	MANHHEIM STEAMROLLER/C.W. MCCALL			American Spirit	
13	13	VARIOUS ARTISTS			Slow Key Guitar Volume 2	
14	14	OTTMAR LIEBERT & LUNA NEGRA			La Semena	
15	15	VARIOUS ARTISTS			Peaceful Moments	

Albums with the greatest sales since first week. * Recording Industry A.P. of America (RIAA) certification for an shipment of 500,000 units (double platinum). ** RIAA certification for an shipment of 1 million units (platinum). *** RIAA certification for an shipment of 15 million units (diamond). Numerical footprints are displayed in parentheses. * Album with the greatest sales since first week. * Recording Industry A.P. of America (RIAA) certification for an shipment of 500,000 units (double platinum). ** RIAA certification for an shipment of 1 million units (platinum). *** RIAA certification for an shipment of 15 million units (diamond). Numerical footprints are displayed in parentheses.

Sales data for Classical, New Age, and Adult charts compiled by Nielsen SoundScan

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	CHRIS BOTTI	107	NUMBER 1 (107)	10 Weeks At Number 1	When I Fall in Love
2	2	MADELINE PEYROUX			Classical News	
3	3	DIANA KRALL			The Girl In The Other Room	
4	4	DAVID SANBORN			Clear	
5	5	JANE MONHEIT			Taking A Chance On Love	
6	6	HARRY CONNICK, JR.			Only You	
7	7	LINDA RONSTADT			Harem 'N' Myself	
8	10	SOUNDTRACK			Artist	
9	9	RENEE OLSTADT			Renée Olstad	
10	8	PETER CINCOTTI			On The Moon	
11	11	VARIOUS ARTISTS			The Very Best Of Cole Porter	
12	12	WYNNON MARSALS			Unforgettable Blackness: The Rise And Fall Of Jack Johnson	
13	12	LOUISE ARMSTRONG			Louis Armstrong (Milestone 2004)	
14	13	AL JARREAU			Accentuate The Positive	
15	14	MARILYN SCOTT			Nightcap	
16	22	VARIOUS ARTISTS			Bossa Nova For Lovers	
17	23	NAT KING COLE			Love Songs	
18	15	VARIOUS ARTISTS			Memo Of The Most Romantic Jazz Music In The Universe	
19	14	NANCY WILSON			A.S.V.P.	
20	20	DAVID SANBORN			Intimate	
21	21	THE LINCOLN CENTER JAZZ ORCHESTRA			A Love Supreme	
22	22	JASON MILES			Miles To Miles	
23	23	BRANDFORD MARSALIS QUARTET			Ornamental	
24	24	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE			The Out-Of-Towners	
25	21	VARIOUS ARTISTS			20 Best Of Jazz	

Billboard TOP CLASSICAL MILDNESS™

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	JOSH GROBAN	107	NUMBER 1 (107)	55 Weeks At Number 1	Cleaner
2	2	ANDREA BOCELLI			Andrea	
3	3	SARAH BRIGHTMAN			Live From Las Vegas	
4	4	HAYLEY WESTERNA			Pure	
5	5	TAN DUN FEATURING ITZHAK PERLMAN			Hero (Soundtrack)	
6	6	BOND			Classified	
7	7	ARIA			Area 2 Metamorphosis	
8	8	SARAH BRIGHTMAN			Heaven	
9	9	YO-YO MA			Obrigado Brazil	
10	10	ANDRE RIEU			At The Movies	
11	11	BELLA FLECK/EDGAR MEYER			Music For The	
12	12	YO-YO MA			Obrigado Brazil: Live In Concert	
13	13	AMICI FOREVER			The Opera Band	
14	14	THE TEN TENS			Larger Than Life	
15	15	BOND			Band: Remixed	

Billboard TOP KID AUDIO™

LAST WEEK	THIS WEEK	ARTIST	IMPACT & NUMBER	DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	GEORGE WINSTON	107	NUMBER 1 (107)	2 Weeks At Number 1	Memento... A Love Story
2	2	MANHHEIM STEAMROLLER			Romantic Themes	
3	3	JIM BRICKMAN			Greatest Hits	
4	4	ARMIK			Celebration	
5	5	AMETHYSTUM			Evermore	
6	6	STEVEN ANDERSON			100 Church Classics	
7	7	VANGELS			Alexander (Soundtrack)	
8	8	VARIOUS ARTISTS			The Healing Garden: An Art (Well-being) Journey The Path To Well-being	
9	9	VARIOUS ARTISTS			The Healing Garden: Collection	
10	10	YANNI			Ethnicity	
11	11	VARIOUS ARTISTS			20 Best Of Relaxation	
12	12	MANHHEIM STEAMROLLER/C.W. MCCALL			American Spirit	
13	13	VARIOUS ARTISTS			Slow Key Guitar Volume 2	
14	14	OTTMAR LIEBERT & LUNA NEGRA			La Semena	
15	15	VARIOUS ARTISTS			Peaceful Moments	

Albums with the greatest sales since first week. * Recording Industry A.P. of America (RIAA) certification for an shipment of 500,000 units (double platinum). ** RIAA certification for an shipment of 1 million units (platinum). *** RIAA certification for an shipment of 15 million units (diamond). Numerical footprints are displayed in parentheses. * Album with the greatest sales since first week. * Recording Industry A.P. of America (RIAA) certification for an shipment of 500,000 units (double platinum). ** RIAA certification for an shipment of 1 million units (platinum). *** RIAA certification for an shipment of 15 million units (diamond). Numerical footprints are displayed in parentheses.

BILLBOARD® HOT 100 AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MO/LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MO/LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MO/LABEL)
1	1	Let Me Love You	112°	25	25	Numb/Encore	112°	58	58	O	112°
2	2	I 2 Stop	112°	32	32	Mut On The Tires	112°	52	52	Nutha Bout Love Makes Sense	112°
3	3	Lovers And Friends	112°	42	42	Get Right	112°	43	43	Crazy Shog	112°
4	4	Soldier	112°	29	29	Bliss The Broken Road	112°	54	54	Monday Morning Church	112°
5	5	How We Do	112°	28	28	Gasoline	112°	56	56	Nutha' To Love	112°
6	6	Drop It Like It's Hot	112°	35	35	You're My Better Half	112°	54	54	New York	112°
7	7	Disco Inferno	112°	29	29	Kame	112°	62	62	Let's Get Blown	112°
8	8	Boredom Is Broken Dreams	112°	57	57	Truth Is	112°	65	65	I U Got Your Me	112°
9	9	Brig Co Out	112°	51	51	It's Like That	112°	61	61	He Gets That From Me	112°
10	10	Over And Over	112°	23	23	My Little Breath	112°	64	64	Like Top Soldiers	112°
11	11	Breakaway	112°	45	45	Some Cat	112°	37	37	I U Make Me Wanna	112°
12	12	My Ben	112°	37	37	Dare You To Move	112°	54	54	Back When	112°
13	13	Cough Up	112°	33	33	Outlaw People	112°	53	53	Vertigo	112°
14	14	I Don't Want To Be	112°	48	48	When I Think About Chasin'	112°	57	57	Encore	112°
15	15	Get Back	112°	49	49	Lady	112°	56	56	Okay	112°
16	16	Since U Been Gone	112°	41	41	Lady	112°	71	71	Baby Girl	112°
17	17	Only U	112°	42	42	Awful, Beautiful Life	112°	73	73	Let Them Be Little	112°
18	18	Mockingbird	112°	46	46	Nobody's Home	112°	73	73	N'Day Say	112°
19	19	Karma	112°	44	44	Let's Go	112°	70	70	Look What You've Done	112°
20	20	Sh Will Be Love	112°	45	45	Obsession (No U Areal)	112°	69	69	I May Not Mourn In The Morning	112°
21	21	One That	112°	59	59	Sunday Morning	112°	62	62	Baby	112°
22	22	Beautiful Soul	112°	49	49	Give A Little Bit	112°	73	73	That's What I Love About Sunday	112°
23	23	Wonderful	112°	49	49	Some Beech	112°	73	73	Let Me Go	112°
24	24	Daughters	112°	31	31	What U Got? De	112°	73	73	Goas	112°
25	25	Rich Girl	112°								

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March 12 issue

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LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MO/LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MO/LABEL)
1	1	Let Me Love You	112°	25	25	Numb/Encore	112°
2	2	I 2 Stop	112°	32	32	Mut On The Tires	112°
3	3	Lovers And Friends	112°	42	42	Get Right	112°
4	4	Soldier	112°	29	29	Bliss The Broken Road	112°
5	5	How We Do	112°	28	28	Gasoline	112°
6	6	Drop It Like It's Hot	112°	35	35	You're My Better Half	112°
7	7	Disco Inferno	112°	29	29	Kame	112°
8	8	Boredom Is Broken Dreams	112°	57	57	Truth Is	112°
9	9	Brig Co Out	112°	51	51	It's Like That	112°
10	10	Over And Over	112°	23	23	My Little Breath	112°
11	11	Breakaway	112°	45	45	Some Cat	112°
12	12	My Ben	112°	37	37	Dare You To Move	112°
13	13	Cough Up	112°	33	33	Outlaw People	112°
14	14	I Don't Want To Be	112°	48	48	When I Think About Chasin'	112°
15	15	Get Back	112°	49	49	Lady	112°
16	16	Since U Been Gone	112°	41	41	Lady	112°
17	17	Only U	112°	42	42	Awful, Beautiful Life	112°
18	18	Mockingbird	112°	46	46	Nobody's Home	112°
19	19	Karma	112°	44	44	Let's Go	112°
20	20	Sh Will Be Love	112°	45	45	Obsession (No U Areal)	112°
21	21	One That	112°	59	59	Sunday Morning	112°
22	22	Beautiful Soul	112°	49	49	Give A Little Bit	112°
23	23	Wonderful	112°	49	49	Some Beech	112°
24	24	Daughters	112°	31	31	What U Got? De	112°
25	25	Rich Girl	112°				

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BILLBOARD® HOT 100 SINGLES SALES™

LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MO/LABEL)	LAST WEEK	THIS WEEK	TITLE	ARTIST (IMP/PRO/MO/LABEL)
1	1	Let Me Love You	112°	25	25	Numb/Encore	112°
2	2	I 2 Stop	112°	32	32	Mut On The Tires	112°
3	3	Lovers And Friends	112°	42	42	Get Right	112°
4	4	Soldier	112°	29	29	Bliss The Broken Road	112°
5	5	How We Do	112°	28	28	Gasoline	112°
6	6	Drop It Like It's Hot	112°	35	35	You're My Better Half	112°
7	7	Disco Inferno	112°	29	29	Kame	112°
8	8	Boredom Is Broken Dreams	112°	57	57	Truth Is	112°
9	9	Brig Co Out	112°	51	51	It's Like That	112°
10	10	Over And Over	112°	23	23	My Little Breath	112°
11	11	Breakaway	112°	45	45	Some Cat	112°
12	12	My Ben	112°	37	37	Dare You To Move	112°
13	13	Cough Up	112°	33	33	Outlaw People	112°
14	14	I Don't Want To Be	112°	48	48	When I Think About Chasin'	112°
15	15	Get Back	112°	49	49	Lady	112°
16	16	Since U Been Gone	112°	41	41	Lady	112°
17	17	Only U	112°	42	42	Awful, Beautiful Life	112°
18	18	Mockingbird	112°	46	46	Nobody's Home	112°
19	19	Karma	112°	44	44	Let's Go	112°
20	20	Sh Will Be Love	112°	45	45	Obsession (No U Areal)	112°
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23	23	Wonderful	112°	49	49	Some Beech	112°
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3 Doors Down

Continued from page 1

make it. It was brutal."

First, there were the recording complexities, which included relocating from the band's home state of Mississippi to Nashville because of a hurricane and taking time off following the death of guitarist Chris Henderson's father. "At the same time," says MacKay, "you're launching a record within your own company without the record being finished." MacKay notes that the group had an out clause if the material was not ready.

While allowing Wal-Mart to dictate the release schedule may seem like the fall wagging the dog, 3DD's manager Bill McGath says a confluence of events influenced the decision.

"We didn't want to lose the momentum from the second album," he says. "The opportunity came up with Wal-Mart and the label was really into us. It was a whole block of time to throw the whole building at 3DD."

Co-manager Phil Daly says the pre-release date was not a problem. "For this band, having a deadline is a driving force. [Lead singer/lyricist] Brad Arnold is the kid who never studies for an exam until he gets the door of the exam room and then he ace's it."

Arnold agrees that writing under such pressure did him good. "Otherwise, you end up yollapagging around," he says. "I like having the pressure." He says the band finished with more songs than it could fit on the album.

MacKay says the band was in the process. "The only thing I would not do again is pick a single before the whole record is done," he says.

In fact, MacKay says, "the single was done first, mixed, mastered and in the can before they finished recording the other songs."

That first single, "Let Me Go," may not be Arnold's favorite song on the album (he reserves that honor for "Landing in London," which features Bob Seger), but it is resonating with fans. The tune was originally written for "Spider-Man 2," the band was to hold onto it. This week, it climbs to No. 10 on the *Billboard* Active Rock chart, No. 14 at Modern Rock and No. 19 at Adult Top 40.

While there are modern ballads like "Let Me Go" on "Seventeen Days," the project largely showcases the band's hard rock.

"A lot of times, you write what you long to play live," Arnold says. "With the last record show, we wanted someone more gritty this time."

To that end, the band enlisted producer Johnny K (Disurbed), who MacKay says has very high "tits." "He's from the south side of Chicago, but he's very blue collar. There's no way you could have gotten it done with someone else."

MacKay feels that with the third album, the band has truly found its voice. "They have made a Southern sound that he's not looking for," says opener "Right Where I Belong," which recalls Lynyrd Skynyrd.

"When 3DD broke, they were right on the heels of Creed and Papa Roach; then came Hoobastank. [Now] they have separated themselves from every

single rock band out there because there isn't another young contemporary band adding those Southern styles to theirs," MacKay says.

With its first two studio albums, the group—which also includes Matt Roberts (guitar) and Todd Harnell (bass)—has established itself as a strong rock band that enjoys success at radio and retail.

3DD has logged six No. 1s on various *Billboard* charts, including "When I'm Gone," which was the most-played song in 2003, according to Nielsen Broadcast Data Systems.

That song and another mother hit, "Here Without You," were featured on the band's 2002 album, "Away From The Sun," which has sold 3.3 million copies in the United States, according to Nielsen SoundScan. "Seventeen Days," which included 3DD's "Better Life," which included 3DD's breakthrough hit, "Kryptonite," has sold 5.2 million.

LOFTY GOALS

The success of the band's albums has helped Arnold meet his goals only. "I wanted to have a gold record, I wanted to play music for a living and I wanted to be married, and I've done all that," he says.

So he set new goals: Meet Willie Nelson, and play for and meet President Bush. "I met Willie Nelson. Then he checked off the second goal," says 3DD when 3DD played America's Future Rocks Today, the inaugural-week concert staged by Bush's daughters. The group also played the Recording Industry Assn. of America's Inaugural Ball Jan. 20.

MacKay says he "supposed to do now?" Arnold jokes.

He might want to head to Wal-Mart on Feb. 8, where "Seventeen Days" will be prominently featured. The band's managers struck the deal with the mass merchant because the chain is popular with 3DD's middle-America fan base.

"We sell a very high percentage of records at Wal-Mart," McGath says. At times, the retail chain accounts for 40% of 3DD's sales.

As part of the promotion, which is tied to Valentine's Day, "Wal-Mart took an enormous amount of the new record and will put it very visibly on display," McGath says.

In addition to stocking "Seventeen Days" in the audio department, the album will be on sale in other, sensible areas of Wal-Mart, such as the automotive department, since the band has a tie-in with NASCAR.

3DD is also tying in with Best Buy. The deal includes appearances in circulars, a download program and an added track on the Best Buy version of the album. The band also will play a charity show at the first club co-located at MIDEM.

Target also fits into the mix via exclusive posters to promote the album in its stores.

McGath and Daly stress that they are equally supportive of traditional record chains and indie, but "a lot of towns where 3DD do not have a store, we need record store. Fans drive to town and go to Best Buy or Wal-Mart."

THIS BUD'S FOR THEM

During the last year, 3DD has inked long-term promotional deals

with a number of sponsors, a move McGath calls "very necessary in this landscape."

First to sign on, following the success of "The Better Life," was Anaheim-Busch's Budweiser brand.

The record industry had hit this slump, and they were really looking for ways not to spend money," Daly says. "Between albums one and two, I think it was perceived that 3DD was a one-hit wonder, so in between we hooked up [with] Anaheim-Busch. We pulled in their marketing team, which is massive all over the country, and got them completely behind the band."

That excitement "got everyone at the label excited," Daly says.

Budweiser sponsors bar promotions in every city 3DD plays whereby patrons can win tickets to a show or a meet-and-greet with the band. 3DD also plays private parties for Bud distributors, for which the brewery gives away additional tickets through local radio stations.

"It has been an amazing deal," says the Agency Group's Ken Fernaglich, who led the band. "It has provided a lot of additional marketing dollars for the band above and beyond what Universal does."

3DD's promotional relationship with NASCAR started after Dale Earnhardt Jr. and Tony Stewart appeared in the

video for "Road I'm On." In a branding deal, Earnhardt put the 3DD logo on his car, which led to a VH1 "All Access" episode on the band and NASCAR.

ON A SCENE NEAR YOU

In an inventive marketing twist, Fernaglich and 3DD's management went to arenas around the country to come up with an artist development tool to market the band.

The result is a 60-second commercial featuring snippets of the band performing its biggest hits. It began playing on Jumbotrons at up to 75 arenas in January during "like-minded events: basketball, minor-league hockey games, the Finding Nemo 'family show,'" Universal paid for the spot; the venues, many of which will host the band on tour this year, are playing it for free.

"This is not as much about the tour as it is about the awareness of who the band is," Fernaglich says. "It's hit after hit after hit after hit. It's trying to defeat the kind of 'faceless band' argument that we're always bumping up against."

The spot will also air in movie theaters and on TV.

3DD hits the road for a two-week tour starting Feb. 12 at the Daytona (Fla.) International Speedway, in conjunction with the Budweiser Shootout NASCAR Nistel Cup Series.

MIDEM

Continued from page 1

broadly mirror that of the United Kingdom's Assn. of Independent Music. AIM CEO Alan Warnham has been closely involved in developing the AIM structure during the past year.

"Tommy Boy Records president Tom Silverman and Beggars Group U.S.A. CEO Lesley Bleakley, who have been major players in forming the organization, said a search for a chief executive has started and a formal launch will take place in coming months."

"We have needed this for some time," Bleakley said at the *Billboard*-chaired first international Indie Summit at MIDEM. "We need to get together to make a difference. Indies in America have always been second-class citizens. It's better now, and it's time to get AIM started."

AIM and a dozen similar bodies from around the world have also decided to create the first global coalition of indie labels. The unanimous decision was made Jan. 22 at an international meeting in Cannes, hosted by European indie's body Impala.

The coalition will comprise all associations in the sector, such as AIM, Assn. of Music Producers (U.K.), CIRPA (Canada) and IMNZ (New Zealand), as well as Impala and its member bodies UPPF (France), PONO (Denmark), UPT (Spain) and SOM (Sweden).

The coalition's members will meet in April to discuss how they can establish an action plan. Warnham, who also serves as Impala VP, says the prime reason for the coalition is to express the independent perspective on some of the industry's key issues, such as market access or consolidation, and reach the

benefits of acting collectively.

Meanwhile, indie joined other bodies to meet with high-ranking European politicians, at the invitation of the French minister of culture and communication Renaud Donnedieu de Villedé, and the European Commissioner for education, training, culture and multiculturalism Jan Figel.

At a closed-door meeting, Figel hosted a "culture summit," flanked by ministers of culture from France, Sweden, Lithuania, Slovenia, Malta, Luxembourg and Cyprus.

Industry organizations—such as international labels body the International Federation of the Phonographic Industry, Impala, authors rights societies like GESAC and retailers' group GERA—were given a platform to discuss their priorities before the ministers.

The IFPI, through its chairman John Kennedy, focused on intellectual property protection, duration of copyright and the need for value-added tax rates to be dropped in Europe, among other topics. EC officials said after the meeting that they were impressed by the quality of the presentations.

Figel's department has asked Brussels-based lobbying body the European Music Office to collate all the various papers and proposals in a formal manner. This, it is understood, will serve as the basis for the EC's action plan in the sector.

"Come November, François Mitterrand said the meeting helped ministers understand the legal, fiscal and social expectations of the industry. 'Basically, what we talked about is all the hindrances to making Europe a single market,'" Michel said.

The idea is for the music industry to be in the EC member states ambassadors for the industry," Michel added. A meeting participant concluded, "We have found an openness that did not exist before."

Mirroring the European gathering was a get-together for the British industry at MIDEM with the U.K. minister of state for trade, investment and foreign affairs, Douglas Alexander, as well as representatives from labels, publishers, managers, collecting societies and pan-industry body British Music Rights.

"Together, they have created a list of 10 'high-priority items' that were presented to Alexander. One item was what the industry believes is a restraint of trade from the United States, with visa restrictions from the U.S. immigration services. 'We told the minister how difficult it is for our artists to work in the U.S.," British Phonographic Industry executive chairman Peter Jamieson said.

"We spoke with one voice in a very effective way. I have never been so proud of our industry. It was one of my best days," Jamieson said.

After the East Coast kickoff, the tour of 1,800- to 3,000-seat venues will concentrate mainly on dates west of the Mississippi. "That's one territory we didn't hit with [last summer's tour with] Impala," Fernaglich says. "The West Coast still lays behind the rest of the country from a developmental standpoint."

Fernaglich and 3DD's management believe this is so because alternative radio has not supported the band in the west as strongly as it has in the east. "Rock radio on the West Coast doesn't look at 3DD as a core band."

After the U.S. dates, the band heads to Europe for a promo tour, followed by Australia, where it hasn't played since 2001.

The second leg of the 3DD tour starts mid-April and will consist predominantly of 8,000- to 10,000-seat venues. Following a run through the European festival circuit in June, 3DD will return stateside for a July-October stint of arenas, sheds, fairs and racetracks. Local promoters will be used for all dates.

"Come November, in a perfect world, we'll be positioned to do an arena tour in Europe," Fernaglich says. As for the States, the goal is "to be able to sell out every arena in the country by the end of this album cycle."



FIGEL, LEFT, AND DONNEDIEU DE VILLEDÉ: LISTENING TO THE INDUSTRY

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Hip-Hop

Continued from page 1

music's domination of the nominations for the 47th annual Grammy Awards, which will be held Feb. 13 at the Staples Center in Los Angeles.

Rap-hip-hop artists have certainly been nominated or won before in the big four categories—album, song, and record of the year and best new artist. But the net has never been as wide.

Kanye West leads all nominees with 10 nods. He is followed by hip-hop-influenced Usher and Alicia Keys, both of whom have eight nominations.

All three are up for album of the year, making it the first time a trio of urban releases is competing for that award in a single year.

Those three albums have each sold multiple millions, according to Nielsen SoundScan. Usher's "Confessions" has sold 8.2 million copies, Keys' "The Diary of Alicia Keys" is at 3.9 million, and West's "The College Dropout" has sold 2.5 million.

"That R&B and hip-hop artists received the most nominations proves that the world is catching up with us," says Virgin Records' Urban Music president Jermaine Dupri, himself a nominee this year.

"The whole world is rapped out," he continues. "We live and breathe this music. It's everywhere on the radio, on MTV, on TV, and in our soundtracks."

Clive Davis, BMC North America chairman and head of Keys' label, J Records, believes previous rap/hip-hop nominees and winners Sean "P. Diddy" Combs, Lauryn Hill, OutKast and Jay-Z helped laid the groundwork for today's results.

"It has been an evolutionary and revolutionary process culminating in this year's critical endorsement and appreciation of what's happening in music," Davis says.

But others believe Grammy voters are simply getting in line with contemporary tastes.

"When you look at the critics and the Grammys, most of the constituency grew up on rock/roll rather than black music and hip-hop," says Barry Weiss, president/CEO of Zomba Label Group, (Usher rocks for LaFace/Zomba) "This is a metamorphosis of the culture and a

A Peek At Grammy Week

BY MARGO WHITMIRE

LOS ANGELES—Signaling the start of Grammy season, the Recording Academy is gearing up for the Feb. 13 ceremony here with a week of events that pay homage to the music community.

After parting down last year's monthlong Grammy Fest celebration to a concentrated week of activities, the Recording Academy's goal is to have all activities "really embody the Grammys from a production and artist standpoint and really celebrate music and the people who make music," communications VP Ron Roecker says.

New this year is an interactive advisory board for the academy's What's the Download campaign, which aims to educate the public on downloading.

On Feb. 12, a panel of 18- to 24-year-olds will meet with the board, which includes leading Grammy nominee Kanye West and Sugar Ray frontman Mark McGrath.

This year's MusicCares person of the year is Brian Wilson.

"He just had a resurgence with 'Smile' and is known for being a fantastic musician as well as philanthropist, which is something we look for," Roecker says. He adds that last year's first-rising indie and core act, which honored Sting, sold \$3 million.

The following is a complete list of Grammy Week events, which are by invitation only. All activities will be held in

the Los Angeles area.

- Composer/arranger/saxophonist Benny Golson, Grammy-winning vocal educator Jon Hendricks and composer/pianist Horace Silver will be honored Feb. 8 during A Salute to Jazz.

- On Feb. 9, the seventh annual Music on Film Preservation Project will present Music on Film: Pioneering Women in Music.

- The Gibson/Baldwin Grammy High School Jazz Ensembles will perform Feb. 9 and 10. They will also perform with special guest Eric Manterfield Feb. 12.

- The second annual Grammy Style Studio will take place Feb. 9. Performers, presenters and nominees will select designer clothing for awards night.

- Los Angeles Philharmonic music director Esa-Pekka Salonen will be honored Feb. 10 at A Salute to Classical Music.

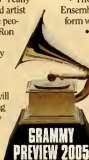
- On Feb. 10, the inaugural Salute to Gospel Music will pay homage to Andrae Crouch, Bill and Gloria Gaither and Albertina Walker.

- Warner Music Group chairman/CEO Edgar Bronfman Jr. will keynote the Feb. 11 Entertainment Law Initiative.

- The MusicCares person of the year dinner and concert will take place Feb. 11.

- Recording Academy VP of advocacy and government relations David Friedman will moderate the What's the Download round table Feb. 12.

- The Grammys air live at 8 p.m. EST Feb. 13 on CBS.



final recognition by these folks that R&B hip-hop should be recognized in a manner that is no different than Bruce Springsteen."

ACADEMY OUTREACH

The nominations are also a direct result of steps taken by the Recording Academy to bring more rap/hip-hop experts into the fold and to reflect current tastes.

Acknowledging the evolution of black music, the academy has added several R&B and rap categories through the years: best contemporary R&B album (for R&B/hip-hop hybrid projects), best urban/alternative performance, best rap/sung collaboration and best rap song.

"There has absolutely been an outreach to the R&B/rap community, among others," Recording Academy president Neil Portnow says. "Every chapter identified the top 100 music folks within their various communi-

ties over the last year and tried to go out and get them if they weren't already members. We recruited a lot of people whose voices contribute to what we're seeing."

Indeed, Universal Records president Monte Lipman says the nominations are in part a reflection of those efforts. "In 1995, past, there was a boycott because there were some big contemporary artists passed over for established acts, and there was a lot of frustration. The Grammys have done a really good job of getting current."

Usher's manager Jonnetta Patton also applauds the academy's efforts. "It starts first with our R&B/hip-hop community," Patton says. "You can't work for the Usher camp unless you're a registered member of [the Recording Academy]. And those who can't vote, we have them nominate candidates. We can make up after the fact. Our voices can be a difference."

Barbs have been fired at the

Grammys for playing it safe when it comes to rap/hip-hop nominees and winners, and as for not selecting the rap awards presentations last year. Although OutKast won album of the year at the 2004 ceremony for "Speakerboxxx/The Love Below," some questioned why 50 Cent was not nominated for best album and was shut out in the five categories in which he was nominated. The only other rap album up for album of the year was Missy Elliott's "Under Construction."

A number of other contemporary R&B artists have claimed Grammys in the marquee categories, dating back to 1973, when Stevie Wonder earned album of the year for "Innervisions." His "Fulfillingness' First Finale" and "Songs in the Key of Life" received the same honor in 1974 and 1976. Beyoncé took home five statuettes last year, but all were in the R&B or rap fields.

Keys and India.Arie led a field of strong R&B candidates—including Mary J. Blige and Usher—at the 44th Grammys, handed out in 2002. Though India.Arie didn't win in any of her seven nominated categories, Keys won five awards that year, including song of the year and best new artist.

Some observers, such as Davis, cite P. Diddy's 1997 awards for best rap performance by a duo or group ("I'll Be Missing You" with Faith Evans and 112) and best rap album ("No Way Out") as a precursor of rap/hip-hop's current dominance, in part because such material also had an impact at top 40 mainstream radio.

Others credit Hill's five wins (and 10 nominations) in 1999 for "The Misunderstood" as a sign of rap/hip-hop's true breakthrough to the Grammy mainstream. "That's right about the time when the progression of R&B moving into hip-hop became evident," says Pete Hiltedorn, senior music editor for *amazing.com*.

Even for a huge success like Usher, the mainstream exposure brought on by a Grammy performance or wins can catapult sales.

"There are plenty of folks in Des Moines or Boise who have heard of him before, but it's the Grammy that got the record," Weiss says. "Especially those over 25."

But it is West who stands to gain the most, should he win. "Kanye has the most potential, because he hasn't reached the level of exposure that Usher has."

Whomever the winners turn out to be, the votes already are in for R&B and hip-hop's mainstream ascent.

"The world is changing," industry veteran and former Motown chairman Andre Crouch says. "R&B has always been a dominant force in this country. But we've always been the third person in line."

"There was Louis Armstrong and Duke Ellington, but Berry Goodman and others got the big apple. In the rock'n'roll scene there was Little Richard and Chuck Berry, but Elvis Presley got the big apple. I'm glad the Grammys see fit to give this music credit within the bigger scene. Rap/hip-hop has taken its place in the music world and become a factor."

Additional reporting by Michael Paoletta in New York.

R&B/Hip-Hop: In Grammys It Climbs, But Radio Declines

BY KATIE HASTY

NEW YORK—The Grammy Awards are finally reflecting the marketplace for R&B/hip-hop music. So how come so many current-based R&B/hip-hop radio outlets are leaving the format?

In the past year, the *Billboard* R&B/hip-hop panel lost 7% of its stations, making it the hardest hit of the current-music formats that *Billboard* tracks.

Don't take it personally, R&B. It's just business.

Black music is a ratings getter. But high ratings don't mean revenue will follow, says Richard Bachschmidt, Clear Channel director of talk programming in Charleston, S.C.

Bachschmidt entered the market when R&B/hip-hop WSPW was making gains, despite an increase in competition from other R&B, mainstream and rhythmic stations. He says WSPW "had great respect in the community, a good presence and good performance and that doesn't always pay the bills."

Mychal Maguire agrees. After joining and P.D., Maguire—now P.D.

of WP11 Hartford—managed to get WSPW on the upswing before Bachschmidt came in and the station slipped.

"Every station in town had to compete for those advertising dollars," he says. "But the advertisers for our station, for our format, were skeptical. Hip-hop appeals to the younger demographic, but it is the older demographics that are buying the advertising, he says."

A fragmented format can also be to blame, says Owen Weber, Guaranty Broadcasting chief executive in Baton Rouge, La. WJNH Baton Rouge flipped last year from R&B to country oldies. He attributes the R&B station's decline partly to a lack of a clear format.

"When people tune out of country stations, it's not because they like liking country," Weber observes. "We discovered people like a certain kind of country, either the traditional, old stuff, or the new crossover artists. They went to the stations that catered to their needs." Nothing is necessarily wrong with R&B/hip-hop, he says, but advertisers go to the radio that can be relied on to reach their target audience. "People either want to hear their old, slow R&B hits on their adult R&B or AC, or they want to hear hip-hop or their rhythmic

or mainstream," Maguire says. This is evident from three flipped stations: WBLS New York, WFUN St. Louis and WCHH Charlotte, N.C. All three took on traditional R&B and classics in the past year. "I don't know of anybody outside of New York that just does hip-hop and survives," Maguire says. "It's not that hip-hop is cooling off, it's just getting reorganized."

Going up against a strategically aligned cluster of R&B stations of various stripes may also send an R&B station out of format. Advertisers may be convinced to spend their dollars at what Weber calls the "black radio marketplace," where the format is more of a niche in a market, for R&B, hip-hop, rhythmic and gospel music.

"Urban stations enjoy a certain amount of listener loyalty, more so than other formats. If a cluster has already claimed the loyalty of a community of urban listeners by diluting every fraction of the genre, it's tough to compete for those dollars," Weber says. "The choice becomes clearer when you go to the group of people being underserved. It doesn't seem to Him and talk because they see an audience that can be served better."

Continued from page 5

Intocable is a different story. Since the mid-'90s, the group has risen to the top of the Tejano and norteño fields with a signature sound that fuses Tejano's robust

Montez and Primavera are being promoted through spots on the Univision network. As with past albums, Montez will do a series of in-store appearances during the week of the album's release. Primavera will make one in-store appearance and spend

The difference can be seen in the choice of singles. While Montez's

Because of Intocable's broad appeal, "X" is being promoted to

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Additionally, Fredric Risen, CEO of North American Midway Entertainment, told attendees that 150 million people in North America went to fairs and carnivals in 2003. "There's no sponsorship or very little on midway. Our goal is to create a footprint with national advertisers. The business moves every two to three weeks, so it's a continuous opportunity to get in front of a new audience."

The conference was hosted by Adweek, Brandweek, Mediaweek, *Billboard*, The Hollywood Reporter, Amusement Business, Sporting Goods Business and Nielsen Media Research in association with the Entertainment and Media Management Institute at the UCLA Anderson School of Management.

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The indictment charges the Lorenzos with using their positions to persuade an unnamed "other company" to pay for tens of thousands of dollars in travel and hotel expenses incurred by McGriff. It also alleges that laundered McGriff drug money was used to finance a film titled "Crime Partners," and that Irvin Gotti persuaded the "other com-

If convicted, the Lorenzos could

New York Police Commissioner Ray Kelly stated that McGriff and company represented "a triple threat to the movie and music world: drugs, money laundering

FBI assistant director in charge Pasquale D'Amuro said the case "was never about investigating the rap music industry. It was and is about investigating guns, drugs, murder and money laundering. Whether their tastes run to rap, rock or classical, those who launder drug money and engage in violent criminal acts will face the music of aggressive law-enforcement scrutiny and lengthy prison sentences."

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Sony BMG's DualDiscs will carry an \$18.98 suggested retail price and will be packaged in a button case enveloped by a transparent O-card. One of the titles, "Introducing the 5 Browns," will be a single-SKU release, Hesse says, available only as a DualDisc.

Bob Higgins, chairman/CEO of Trans World Entertainment, is guard-

"We think we'll do well with it," he adds. "We need a change, and this is a good change, as long as everybody gets behind it and we educate the consumer as to what they're buying."

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'Indies Are Going To Do Fantastically Well Over The Next Few Years'

BY CHRISTOPHER WALSH

NEW YORK—It is a few days before Christmas when Artemis Records chairman/CEO Danny Goldberg receives a visitor to his corner office, several floors above a Fifth Avenue teeming with holiday shoppers.

As a saxophone blows an unending melody of seasonal songs from the street below, Goldberg, executive, author and activist, reflects on his indie label's first five years and a future he clearly feels abundant with opportunities.

Artemis gained four Grammy Award nominations in 2004, two going to Steve Earle for his blistering critique of the Bush administration. "The Revolution Starts... Now." This year will see releases by newly signed acts Black Label Society, Better Than Ezra and Little Barrie.

Artemis imprint Tone Cool has just released Hubert Sumlin's "About Them Shoes," featuring Eric Clapton and Keith Richards, while the label's joint venture with production facility JSM Music has exposed acts Kittie and Jeffrey Gaines to a wide audience via commercials.

Goldberg predicts a music industry renaissance, owing largely to surging legitimate digital distribution. His exhilaration and enthusiasm are obvious. These are qualities the former *Billboard* staffer has brought to a career that includes such milestones as the "No Nukes" concert and film, the founding of Modern Records and Gold Mountain Entertainment (where his management clients included Nirvana, Bonnie Raitt and the Beastie Boys) and senior executive positions at Swan Song, Atlantic, Warner Bros. and Mercury.

That passion is also evident in Goldberg's book, "Dispatches From the Culture Wars: How the Left Lost Ten Spirit," which takes the Democratic Party to task for alienating its natural base. "In this business, it's real easy not to care and to not do anything," Earle says, reflecting on Goldberg's activism. "It really is the way he was raised, but from 'No Nukes' forward, he really put his money where his mouth is. You've got to give him credit for that."

Q: Why do you think the level of artist and music industry activism had so little impact on the presidential election?

A: The main thing people vote for is who is actually running for office. Artists are obviously only a small part of the whole political environment. One statistic I'm excited about is the margin by which Kerry won among people under 30. At musicamerica.org, there is an electoral map that shows that if only people under 30 had voted, Kerry would have won 375 electoral votes.

I was very inspired by people like Bruce Springsteen and the other artists who risked offending some of their fans in order to say what they believed in. Whether you agree with them or not, you have to admire the willingness to take that risk.

Q: Does having an artist like Steve Earle imply that Artemis is a safe harbor for similarly outspoken artists?

A: I just try to be a safe harbor for good artists who make music that has an audience. The majority of our artists don't express themselves politically one way or the other. I happen to have the same politics that Steve has, more or less, and have a special pride in working with him as a result. But most records are not about politics; most are about more personal things. It's only occasionally that there's a natural convergence. Steve has manifested that convergence as well or better than anyone I've ever worked with. It's really an exciting time to be working with him, but that's about him and my belief in him, not a general political philosophy of the label.

Q: After five years with Artemis, can you share any insight about the differences between the major and indie worlds?

A: There are certainly some similarities: You have to have hits in order for your business to do well. But in an independent label, you need to be more committed to the records that you're putting



The Last Word

A Q&A With Danny Goldberg

Danny Goldberg: Career Highlights

- 1969: Reviews Woodstock Music and Arts Fair for *Billboard*
- 1971: Named VP of Swan Song Records
- 1979: Co-founds Modern Records
- 1980: Co-produces and co-directs "The Nukes," documentary
- 1983: Forms Gold Mountain Entertainment management firm, serving as president
- 1992: Joins Atlantic Records as senior VP and is promoted to president the following year
- 1995: Named chairman/CEO of Warner Bros. Records
- 1996: Named president of Mercury Records
- 1998: Named chairman/CEO of Mercury Records Group
- 1999: Forms Artemis Records, serving as chairman/CEO

out, because you have fewer shots. You have less of a cushion, and you don't have the advantage of a big catalog. You have to work a lot harder to get the same amount of exposure. You feel your mistakes more intensely in an independent company, and smaller amounts of money matter more.

But a lot of the day-to-day work is very similar, in terms of trying to pick the right music and make the right choices among the ones you have, as far as what you're prioritizing. I find the similarities greater than the differences, but there's no question that

there are opportunities that you have at a major that you don't have at an independent company.

Q: You have begun to build a catalog through acquisitions such as Vanguard Classics. Will that depth help Artemis attain longevity?

A: Vanguard Classics has been a wonderful experience. That has worked out as a business and is an example of the kind of asset that's going to grow in value as digital sales grow.

Tone Cool is a blues company [run by] Richard Rosenblatt, who is one of the best—if not the best—blues A&R guys. I think Tone Cool is going to really kick in [in 2005]. Triloka, a new-age label I had worked with at Mercury, has a niche among the kind of people who do yoga and are interested in a certain kind of Eastern world music, although [it] dabbled in some other cultures.

It's hard for records like that to get much focus at a major, and it's a way of gradually building some critical mass, so that eventually the catalog here will be enough that the economics are a little less terrifying.

Q: Were you less affected than majors by file sharing and CD burning?

A: No. On a lot of our releases, our audience has skewed a little older, and older people were less likely to burn CDs. But we, and all companies, were affected by it in a number of indirect ways that were very troubling. It hit retail—and we all were dependent on retail—and narrowed the playing field. When the hemorrhaging was starting when we started, it had a tremendous effect on the business community's attitude about the value of content, and to the extent that the value of your catalog or your recordings [went] down. It affects everything else you do—your relationships with banks, the incentives you can offer people who invest.

Q: Has Artemis benefited from legitimate downloading?

A: We see these checks every month, and it's pretty exciting. Two years ago, they didn't exist, and now it's part of our income. It's growing the same way all the majors' income is growing. That piece of the pie is getting bigger every month, and CD sales are not declining anymore. It's very gradual—it has gone from 1% to 2%, and has got to get into double digits before it can really be a building block of the financing of a company, but it's clearly coming, whether it's in two years or four. First there was just one check we were getting a month, now there are three or four from these different retailers.

Q: What is the outlook for indies in general?

A: Indies are going to do fantastically well over the next few years, because the business in general is going to do very well. You had a real problem with the change in technology that really did reduce sales. Now you've got a stabilization of CD sales, explosive growth of digital sales and the biggest generation of young people in history, who clearly love music. Whether they're going to get it through ringtones, iTunes, videogames, vinyl—which I think is actually making a comeback for some younger people—CDs, the business is clearly going to be in for a growth spurt, and I think indies are going to have a significant piece of it.

Q: Could you see working for a major label again?

A: I'm very open-minded about the things I could do in the future. I could see doing personal management again, working for a media or for a media company that's not currently in the music business. I could see continuing to work with Artemis. The fun thing about the business is that it continues to be a rapidly changing environment. I love the people I work with, but my main love is the work that I actually do.



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